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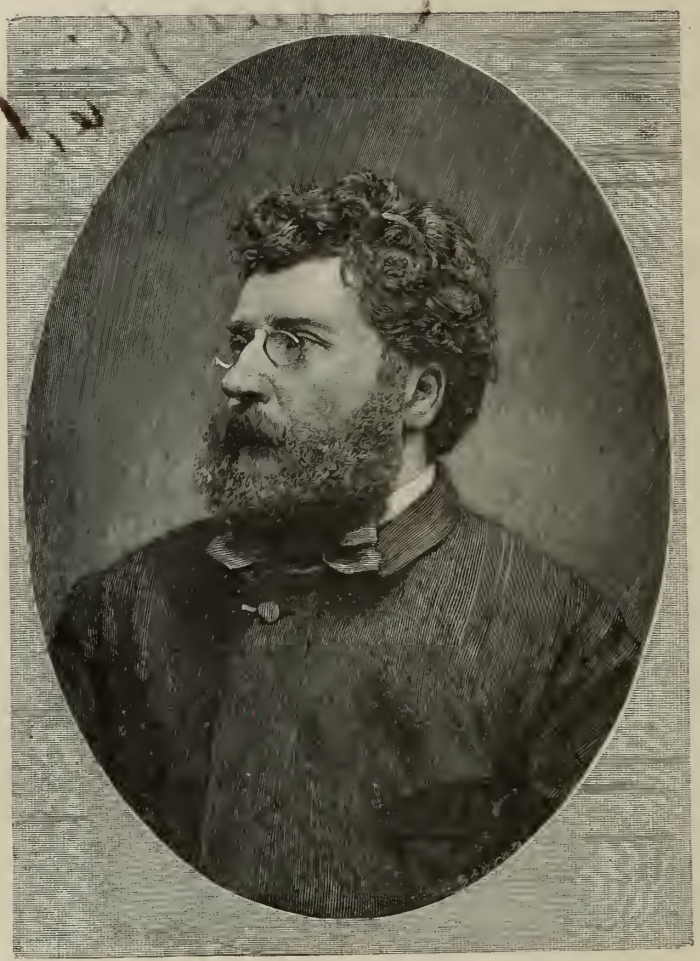

GEORGES BIZET.
1838–1875.

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OF
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CARMEN

Opera in Four Acts

BY

GEORGES BIZET

WORDS BY

H. MEILHAC AND L. HALÉVY

ADAPTED FROM THE NOVEL BY

PROSPER MÉRIMÉE

ENGLISH VERSION BY DR. TH. BAKER

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CARMEN.

FIRST PERFORMED AT THE OPÉRA-COMIQUE, PARIS, MARCH 3, 1875.

Characters of the Drama,

With the Original Cast as presented at the first performance.

DON JOSÉ, Corporal of Dragoons	M. Lhérie.
ESCAMILLO, Toreador	M. Bouhy.
ZUNIGA, Captain of Dragoons	M. Dufriche.
MORALES, Officer	M. Duvernoy.
LILLAS PASTIA, Innkeeper	M. Nathan.
CARMEN, a Gypsy-girl	Mme. Galli-Marié.
MICAELA, a Village maiden	Mlle. Chapuy.
FRASQUITA, Companions of Carmen	Mlle. Ducasse.
MERCEDES, Companions of Carmen	Mlle. Chevalier.
EL DANCAÏRO, Smugglers.	
EL REMENDADO, Smugglers.	
A GUIDE.	

Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

ACT I.—A PUBLIC SQUARE IN SEVILLA. ACT II.—LILLAS PASTIA'S TAVERN. ACT III.—A WILD MOUNTAIN-PASS. ACT IV.—PUBLIC SQUARE IN SEVILLA AT THE ENTRANCE OF THE CIRCUS.

The Story of Carmen.

The scene of the opera is Sevilla and environs; the time, 1820. Act I opens in a square of Sevilla. *Morales*, officer of dragoons, is lounging, with the soldiers of the guard, in front of the guard-house, watching the people come and go. Among them he notices a maiden, *Micaela*, whose shy glances betray an interest in the soldiers. Questioning her, he finds that she wishes to see *Don José*, a corporal in the regiment; she then evades too pressing attentions, and leaves the square. The relief-guard, with *Don José* and his captain, *Zuniga*, appears, and the other guard marches off. Now, at the stroke of noon, the cigarette-girls pour out from the adjacent tobacco-factory; last of all comes *Carmen*, the beautiful, bold, heartless Gypsy-girl. Scoffing at the gallants who crowd around to seek her favor, her eye chances to light on *Don José*, still quite oblivious of her presence. He takes her fancy; after momentary hesitation she approaches him, throws him a nosegay, and, with a passionate glance, turns and flees. *Don José*, amazed and, against his will, flattered by such a token of partiality, is presently surprised by his village

sweetheart, *Micaela*, who brings a message from his mother, exhorting him to be true to his first love. *Micaela* discreetly withdraws while *Don José* reads the letter; filled with tender thoughts of earlier days, he would renounce the fitful passion inspired by *Carmen;*—but a sudden disturbance breaks in upon this softer mood; *Carmen* has wounded one of her companions in a quarrel, and *Don José* himself is commissioned by *Zuniga* to arrest her and take her to jail. But her passionate wiles overbear his good resolutions; he lets her escape, and is punished by imprisonment.

Act II plays in a suburban resort of smugglers, of whom *Carmen* is a faithful ally. Here she had promised to meet *Don José;* just now she is passing the time agreeably in the company of *Zuniga* and other officers. *Escamillo*, a redoubtable *toreador*, joins them, and falls in love with *Carmen*, who repulses his advances. Two Gypsies, leaders of the smugglers, enter to inform *Carmen* and her two companions *Frasquita* and *Mercedes*, that their aid is needed, the same evening, to pass some "merchandise". *Carmen*, awaiting *Don José*, who has just been set at liberty, refuses to go. He comes; the rest retire, leaving him alone with *Carmen*, who, enchanted at recovering her lover, employs all her art to entertain and fascinate him. But, of a sudden, he hears distant bugles sounding the "retreat", realizes that he will be treated as a deserter if absent without leave, and, despite *Carmen's* astonishment and growing disdain and fury, is in the act of departing, when the door is forced by *Zuniga*. He peremptorily orders *Don José* to be gone, who as haughtily refuses to yield to his rival; swords are drawn, but *Carmen* summons the Gypsies from their hiding-places. *Zuniga* is disarmed, and *Don José* is forced, as an open mutineer against his superior officer, to leave Sevilla and join the smugglers.

In Act III the band is assembled within a wild mountain-gorge, waiting to carry their bales into the city. *Don José* is also there; but he takes no interest in their enterprise, and bitter regrets continually assail him. *Carmen*, already tired of her half-hearted lover, tauntingly advises him to go back to his mother; she persists in tormenting him, although the cards, in which she implicitly believes, foretell that she is doomed to the speedy death which his gloomy looks presage. The band departs, leaving *Don José* to mount guard over goods left behind for another trip. *Micaela*, unseen by him, approaches; she catches sight of *Don José*, but at the same instant he levels his carbine and fires in her direction. Overcome by fright, she swoons and sinks down behind the rocks. The shot, however, was aimed at *Escamillo*, who clambers unharmed over the rocks, and introduces himself to *Don José*, whose pleasure at their meeting is quickly turned to bitterest hatred when *Escamillo* nonchalantly announces his errand—to meet *his* sweetheart, *Carmen*. A terrible duel ensues, fought with the deadly *navajas* (large, keen-bladed clasp-knives). *Escamillo's* life is saved by the unexpected intervention of *Carmen*, whose love is now wholly transferred to him ; and leaves the scene defiantly. The smugglers are about to follow, when they espy *Micaela*, who, awakened from her swoon, implores *Don José* to hasten to his dying mother. Unable to resist this appeal, he goes but warns *Carmen* that they will meet again elsewhere.

The scene of Act IV is another square in Sevilla, before the ancient amphitheatre

in which the bull-fights are held. Last in the brilliant procession formed by the participants in the combat, comes *Escamillo*, with him *Carmen*, radiant with delight in her latest conquest. Her friends warn her to go away, telling her that *Don José* is lying in wait. She does not heed the warning. The two meet. *Don José* is in no murderous mood ; for the time, love has wholly gained the mastery. He implores *Carmen* to be his, even promises to rejoin the band of smugglers for her sake. She repels him with inflexible determination ; laughs him to scorn, and throws at his feet the ring he had given her; fearlessly confronting his rising fury, she tells him that all is over between them, that *Escamillo* is everything to her, and that, though she feels that death is near, she will love him to her last breath. Exulting in the outburst of applause from the arena, telling of *Escamillo's* triumph, she attempts to join him; but *Don José*, maddened by jealousy, seizes her and stabs her to the heart at the very moment when *Escamillo*, flushed by victory, issues from the amphitheatre with the exultant throng.

The plot here sketched in outline, is based on Prosper Mérimée's story, "Carmen". The very skilfully adapted libretto of the opera is the joint production of Henry Meilhac and Ludovic Halévy. The action is animated, well-knit, and flowing, never dragging or becoming tiresome. And it was a most masterly stroke to introduce the character of *Micaela*, which is not found in Mérimée's tale, into the play as a contrast and foil to that of *Carmen*, and in motivation of *Don José's* irresolution:—*Micaela*, the simple, true-hearted village maid,—*Carmen*, the passionate, artful, fickle Gypsy-girl. An opportunity for musical characterization was thus presented, which the gifted composer has made one of the most attractive and effective features in a work replete with charming and striking musical effects. Bizet, well acquainted with Spanish folk-life and folk-music through frequent sojourn in the Pyrenees, portrays scenes and personages in the magical light of real "local color"—a phrase (and effect) too often misused by mediocrity. His melody is his own. The leading character, *Carmen*, occupies the foreground, dramatically and musically, whenever she is on the stage ; yet the lesser rôles are so carefully handled that there is no sense of disproportion. The total effect is that of a grand art-work, cunningly wrought in the least details ; an imperishable monument to one of the greatest among modern French composers.

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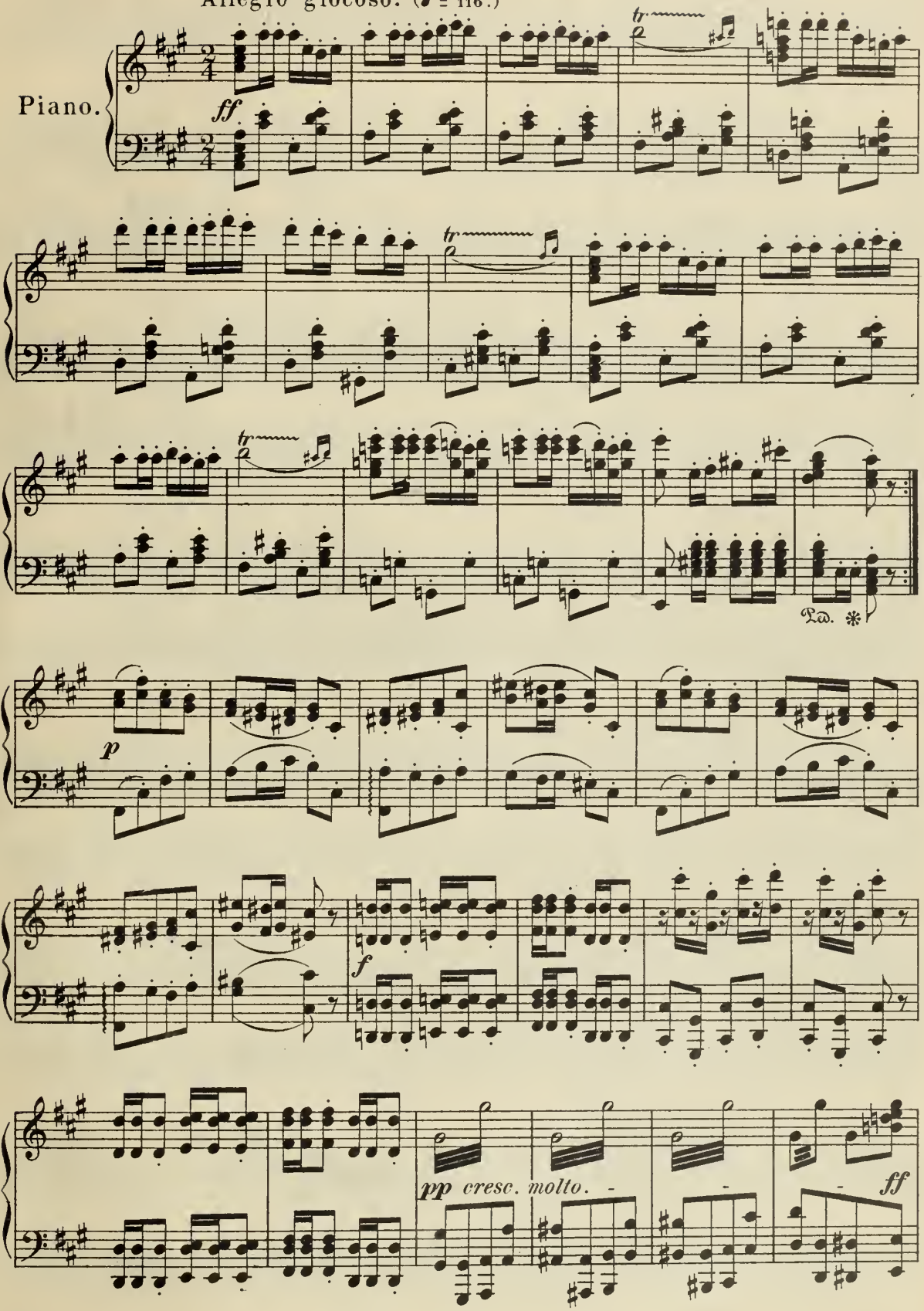
Carmen.

No 1. Prelude.

GEORGES BIZET.

Allegro giocoso. (♩ = 116.)



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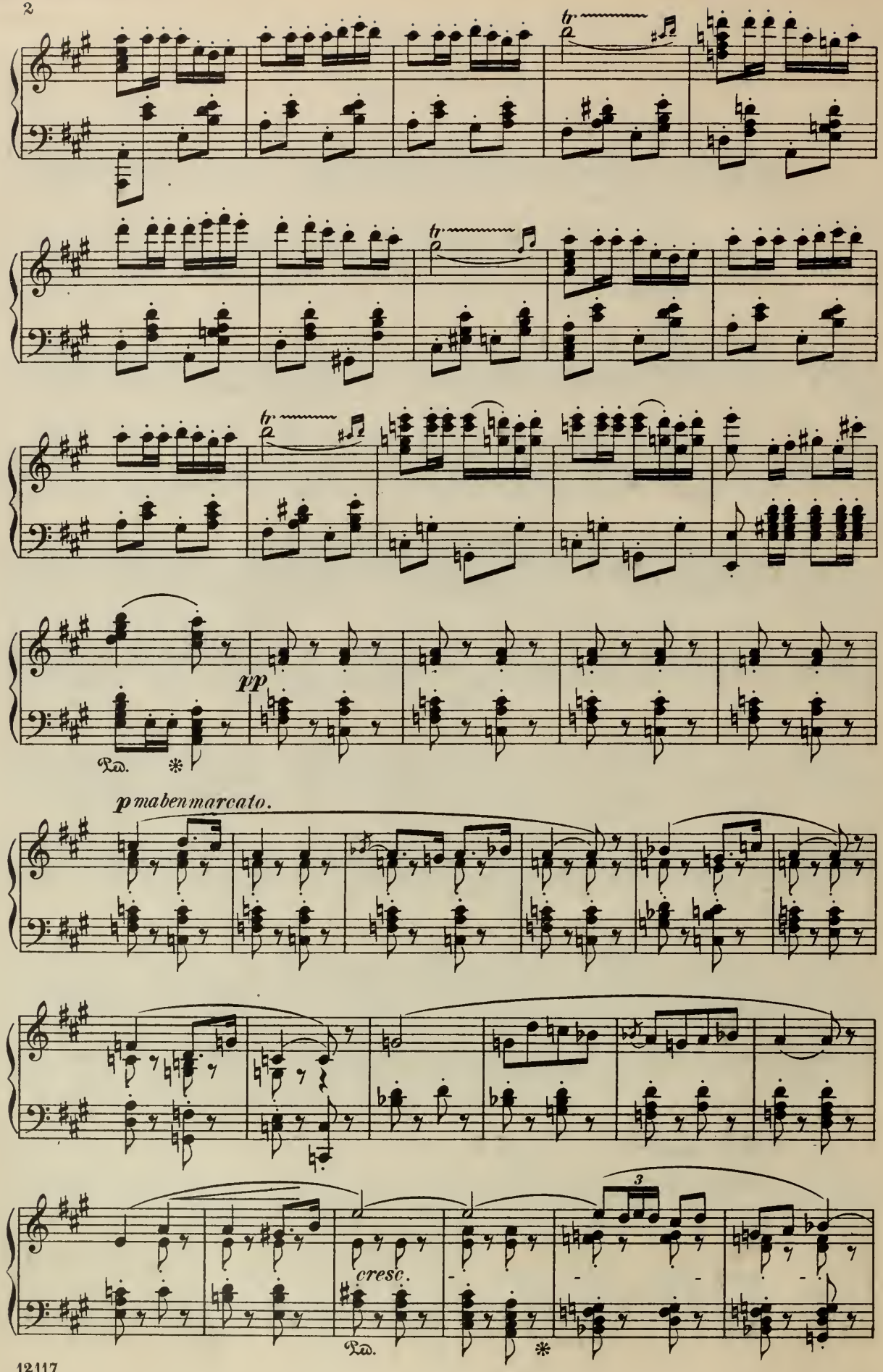
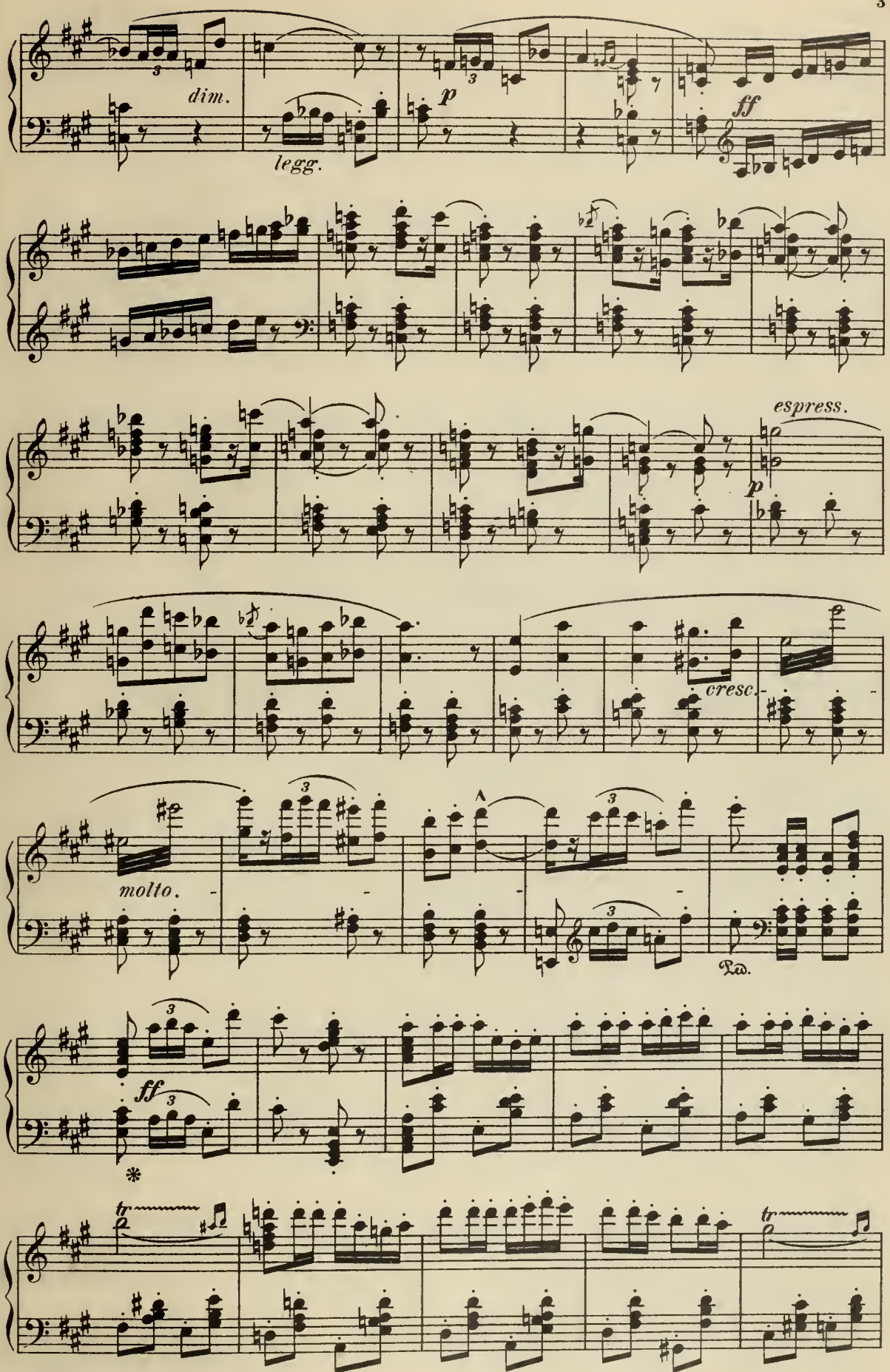
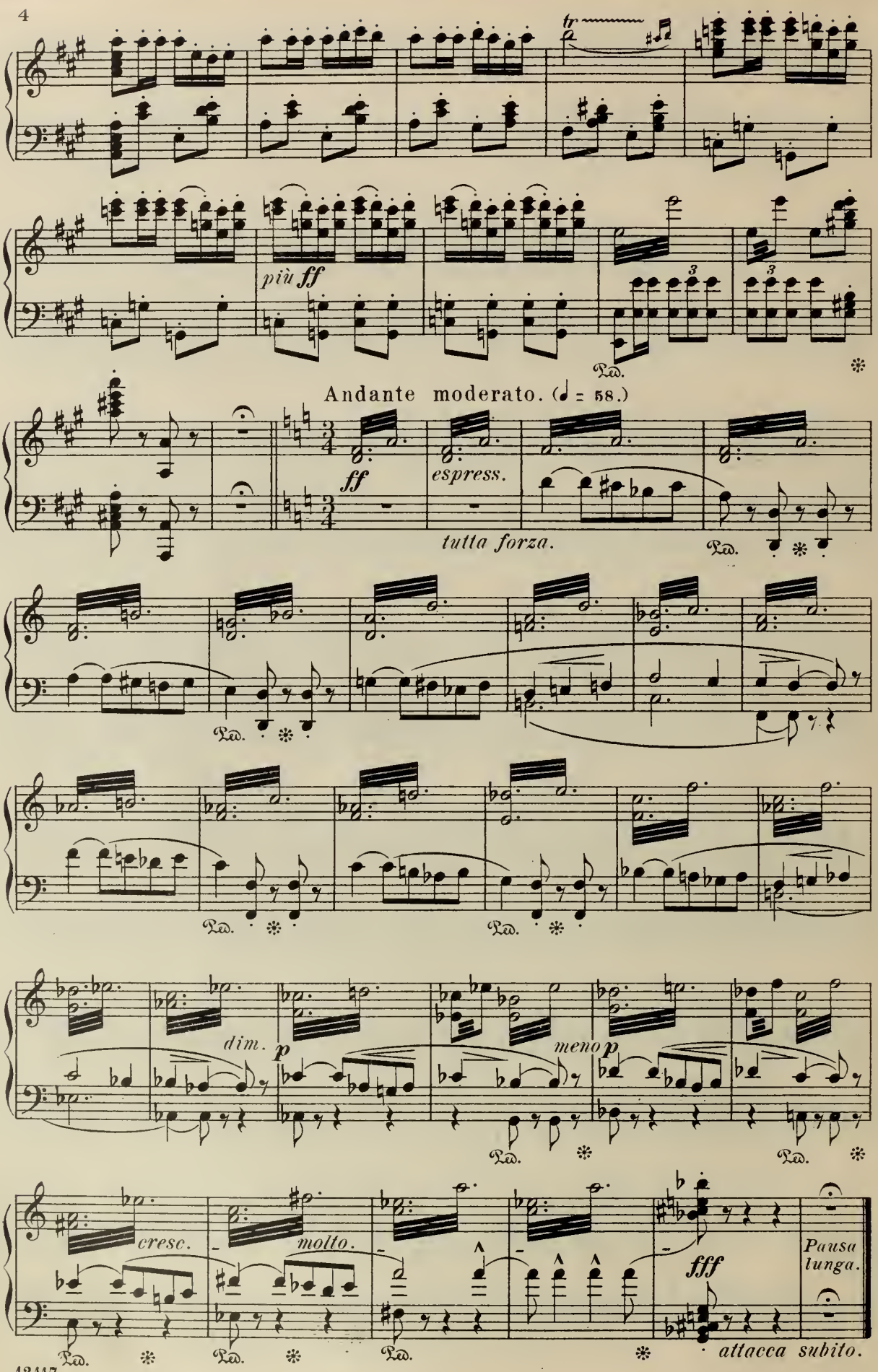
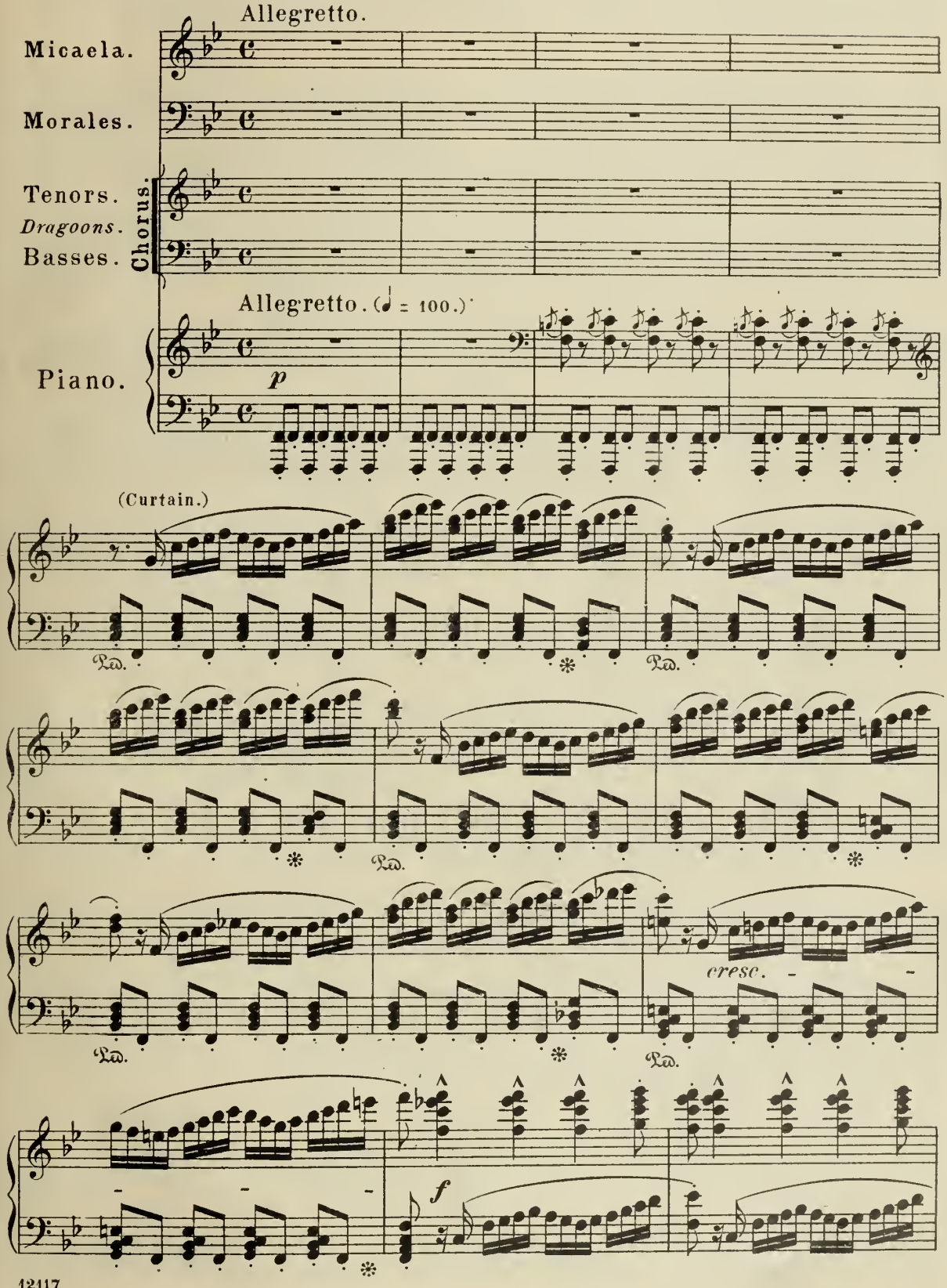
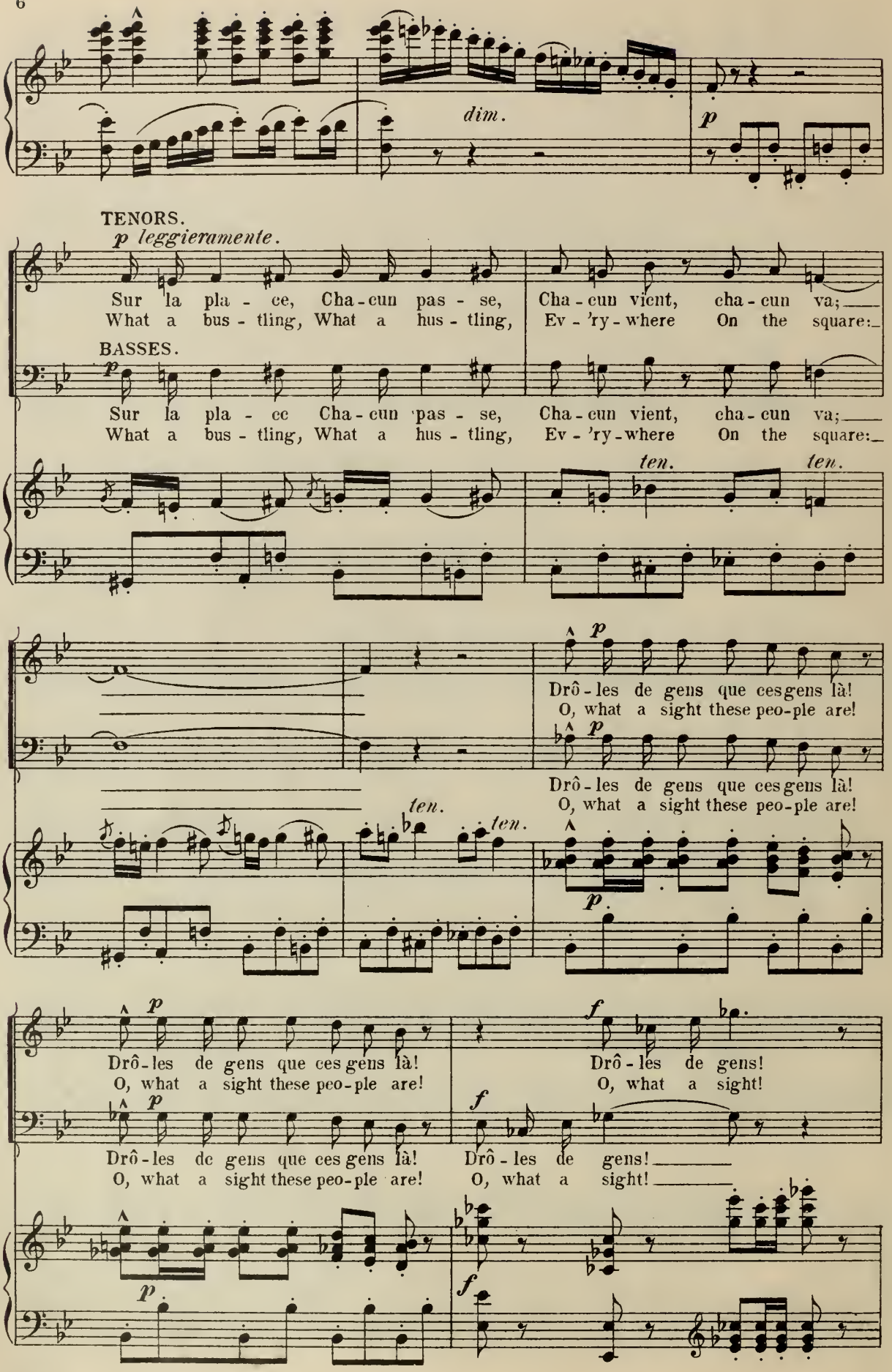

tr
pp
Ped.
*
p ma ben marcato.
cresc.
3

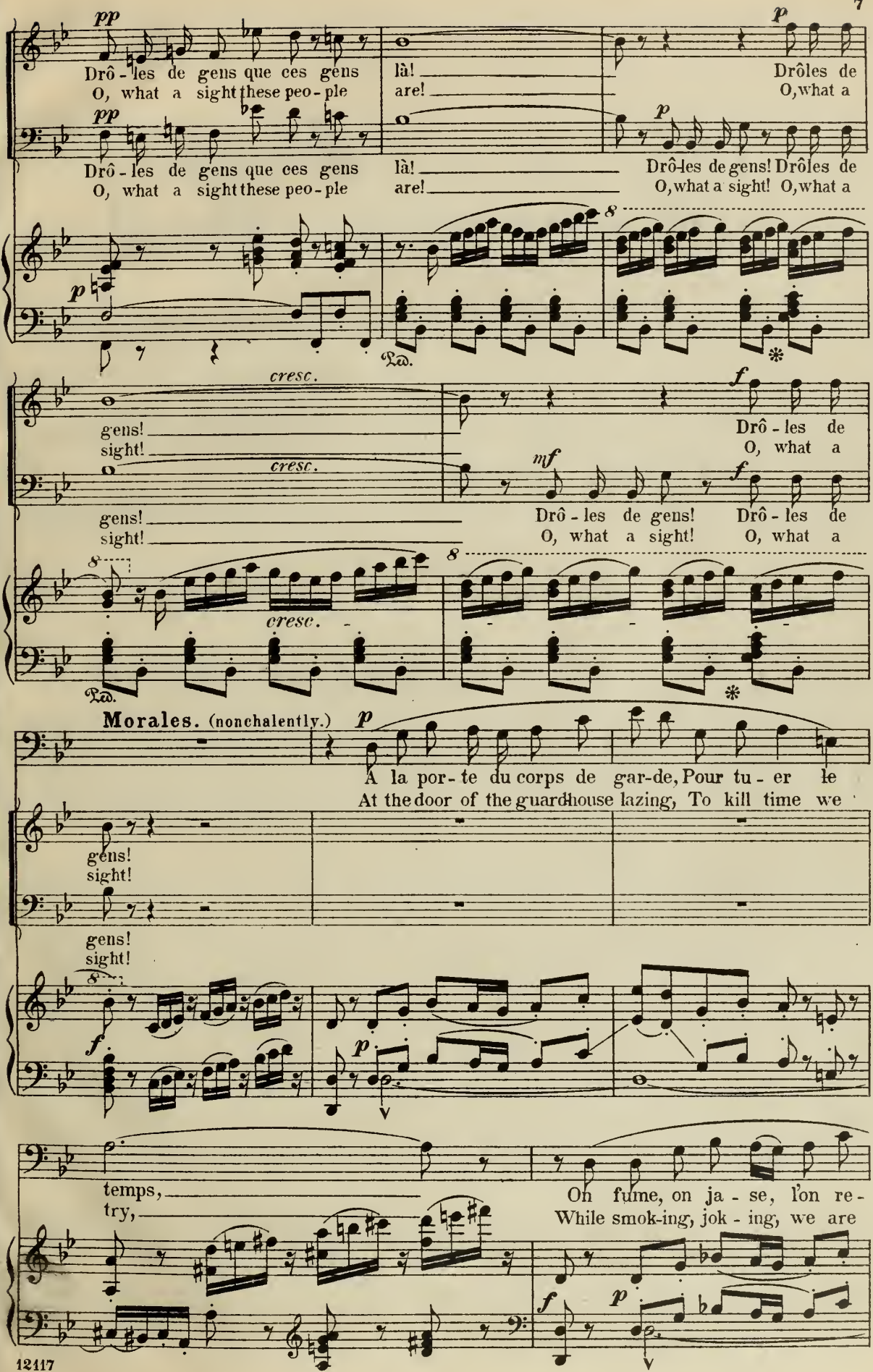

dim.
legg.
p
ff
espress.
p
cresc.
molto.
Ped.
ff
*
tr
tr

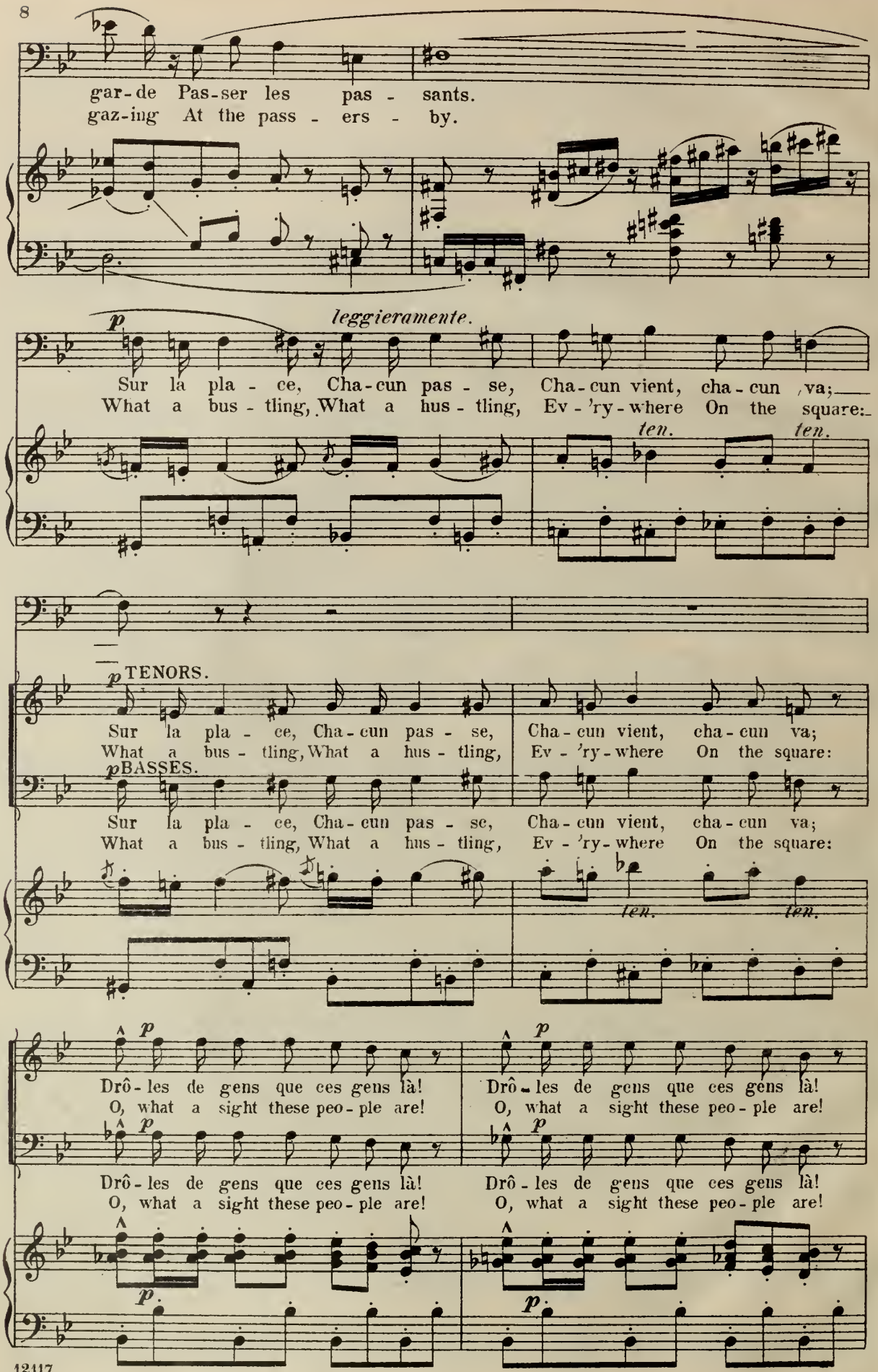
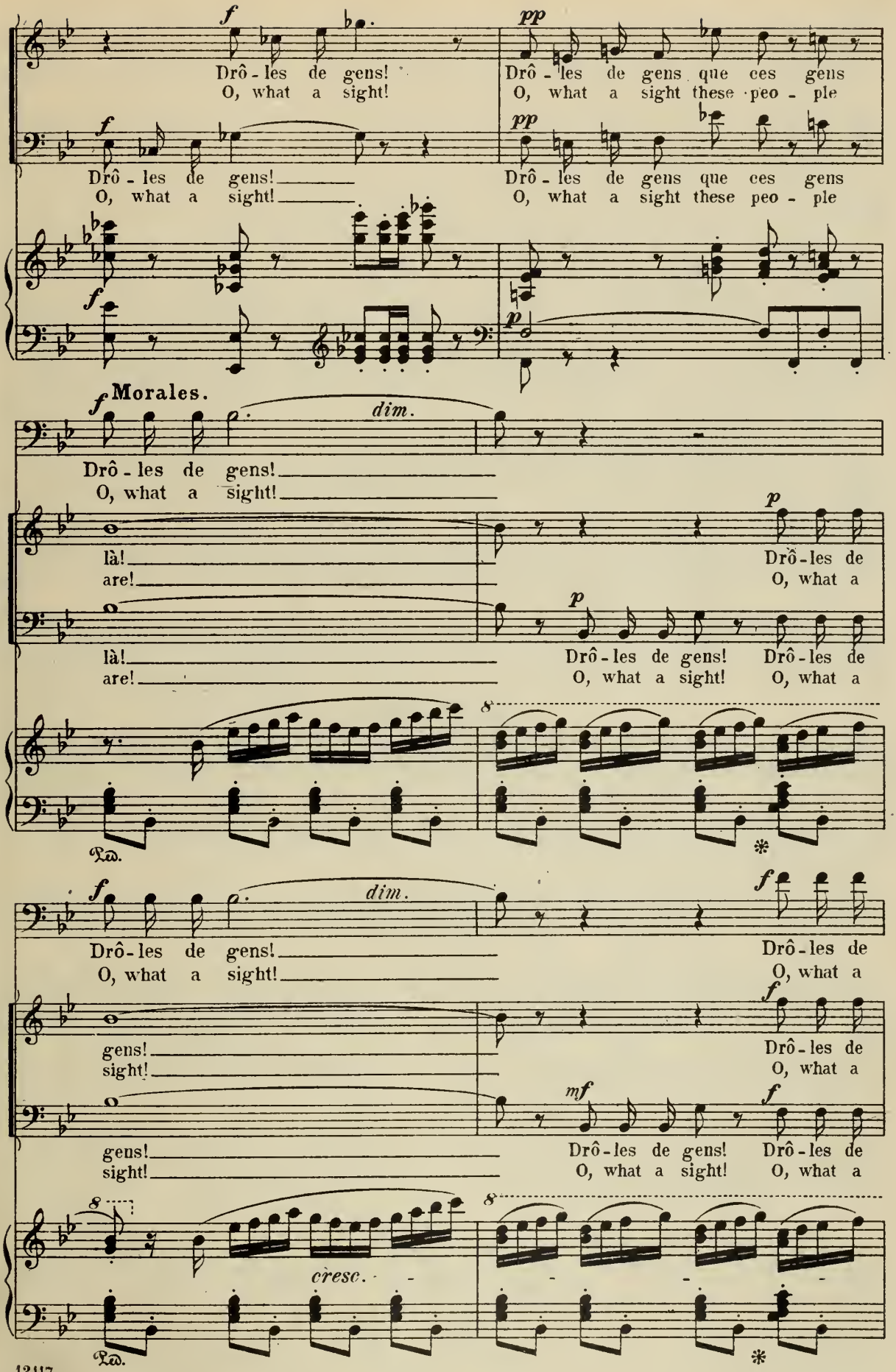

più ff
Andante moderato. (♩ = 58.)
ff
espress.
tutta forza.
dim.
p
meno
p
cresc.
molto.
fff
Pausa lunga.
attacca subito.

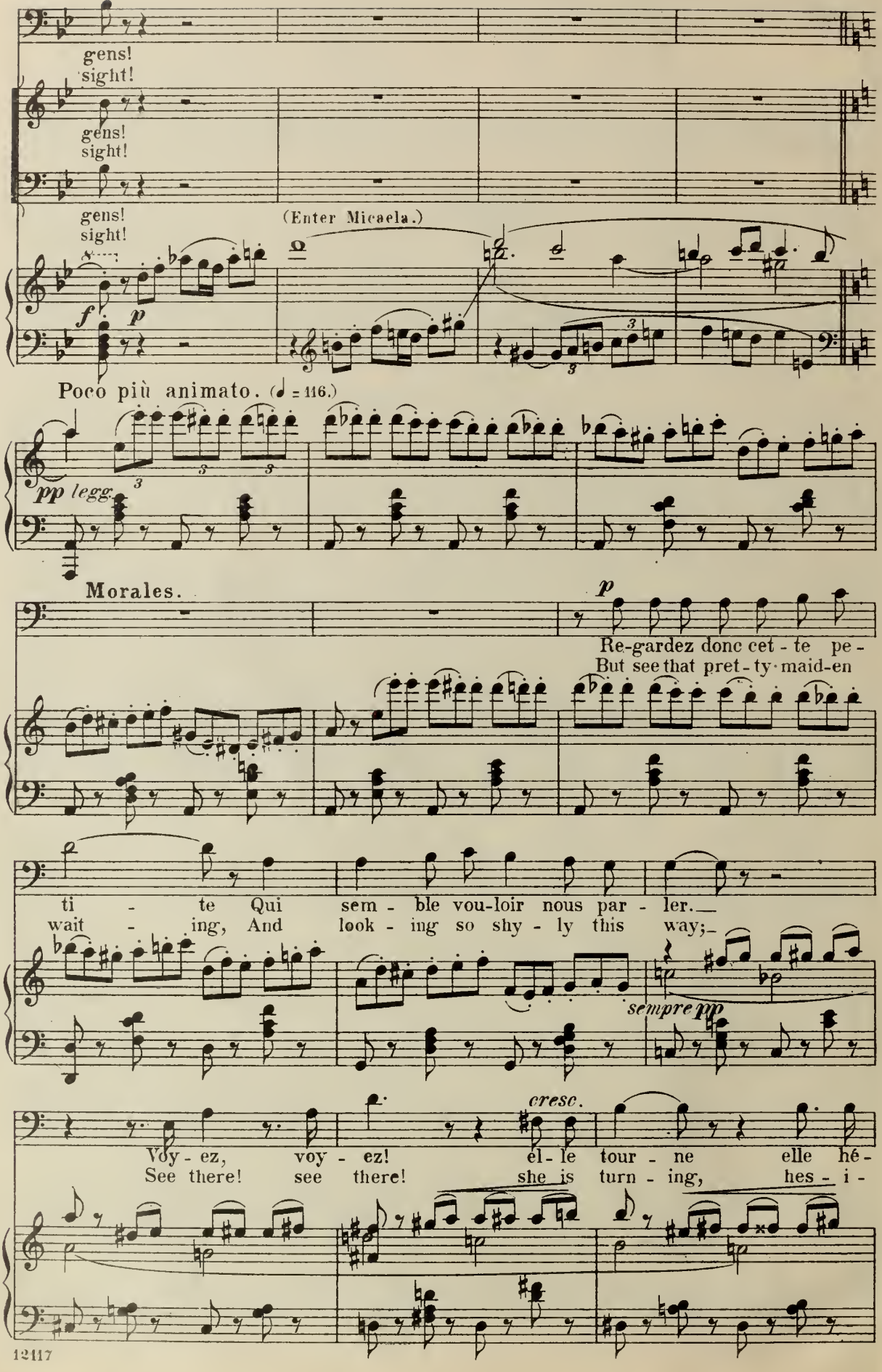
Act I.

A square in Sevilla. On the right, the door of the tobacco-factory.
At the back, a real bridge. On the left, a guard-house.
When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

Nº 2. Scene and Chorus.


dim.
p
TENORS.
p leggieramente.
Sur la pla - ce, Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:
BASSES.
Sur la pla - ce Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:
ten.
ten.
Drô - les de gens que ces gens là!
O, what a sight these peo-ple are!
Drô - les de gens que ces gens là!
O, what a sight these peo-ple are!
ten.
ten.
Drô - les de gens que ces gens là!
O, what a sight these peo-ple are!
f
Drô - les de gens!
O, what a sight!
Drô - les de gens que ces gens là!
O, what a sight these peo-ple are!
f
Drô - les de gens!
O, what a sight!


pp
Drô - les de gens que ces gens
O, what a sight these peo - ple
là!
are!
p
Drôles de
O, what a
Drô - les de gens! Drôles de
O, what a sight! O, what a
cresc.
gens!
sight!
f
Drô - les de
O, what a
mf
Drô - les de gens!
O, what a sight!
Morales. (nonchalently.)
A la por - te du corps de gar-de, Pour tu - er le
At the door of the guardhouse lazing, To kill time we
temps,
try,
On fume, on ja - se, l'on re -
While smok-ing, jok - ing, we are


gar-de Pas-ser les pas - sants.
gaz-ing At the pass - ers - by.
leggieramente.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha-cun va;
What a bus - tling, What a hus - tling, Ev - 'ry-where On the square:
ten.
ten.
TENORS.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha-cun va;
What a bus - tling, What a hus - tling, Ev - 'ry-where On the square:
BASSES.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha-cun va;
What a bus - tling, What a hus - tling, Ev - 'ry-where On the square:
ten.
ten.
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

f
Drô - les de gens!
O, what a sight!
pp
Drô - les de gens que ces gens
O, what a sight these peo - ple
Morales.
dim.
là!
are!
p
Drô - les de
O, what a
Ped.
gens!
sight!
mf
cresc.


gens!
sight!
gens!
sight!
gens!
sight!
(Enter Micaela.)
f
p
Poco più animato. (♩ = 116.)
pp legg.
Morales.
p
Re-gardez donc cet - te pe -
But see that pret - ty maid-en
ti - te Qui sem - ble vou-loir nous par - ler.
wait - ing, And look - ing so shy - ly this way;
sempre pp
cresc.
Voy - ez, voy - ez! el - le tour - ne elle hé -
See there! see there! she is turn - ing, hes - i -

si - te.
tat - ing.

f
A son se-cours il faut al - ler!
Off to her aid with-out de - lay!

fb
A son se-cours il faut al - ler!
Off to her aid with-out de - lay!

cresc.

fb *pp*

(to Micaela, gallantly.) *p*
Que cher-chez-vous la bel -
Fair one, what are you seek -

p

Micaela. (with simplicity.)
Morales. (with emphasis.)

p *mf*
le? Moi, je cherche un bri-ga-dier. Je suis là. Voi - là!
ing? I? I seek a cor-po-ral here. I am he, I'm sure!

pp

Micaela.
Mon bri-ga-dier à moi s'ap - pel - le Don Jo - sé. le con-nais-sez-
You are not he of whom I'm speak - ing: Don Jo - sé. Is he known to

p

leggieramente.

Morales.

vous? Don Jo - sé! Nous le con-nais-sons tous.
you? Don Jo - sé? Why, we all know him, too.

Micaela. (animatedly.)

Vraiment! est-
In-deed? Is

il a-vec vous, je vous pri - e?
he with the sol-diers I see?

Morales.

Il n'est pas bri-ga - dier dans no-tre compagni -
No, he is not a mem-ber of our com - pa -

p *pp*

(with disappointment.)

A - lors, il n'est pas là?
Oh, then he is not here?

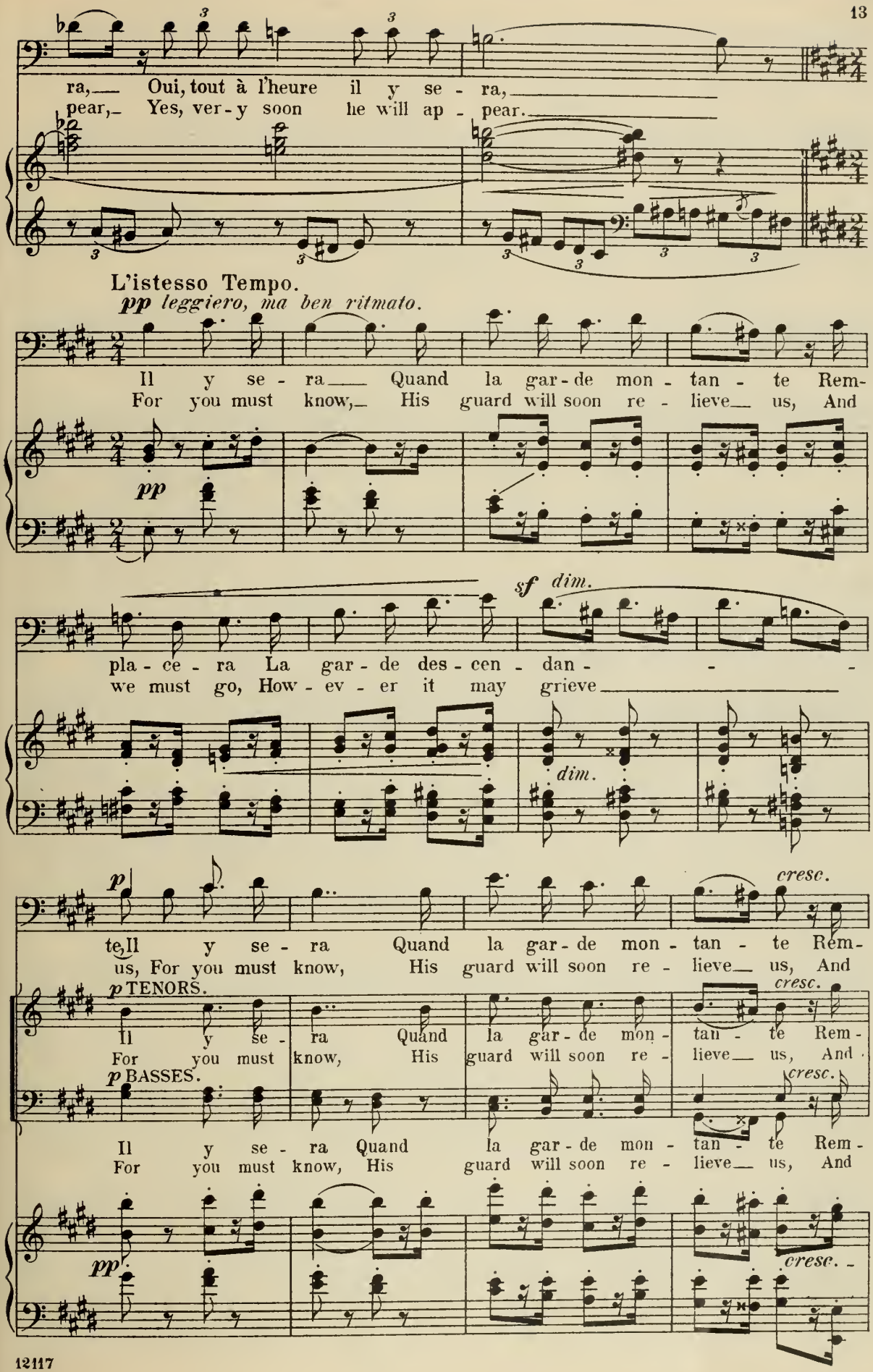
cresc.

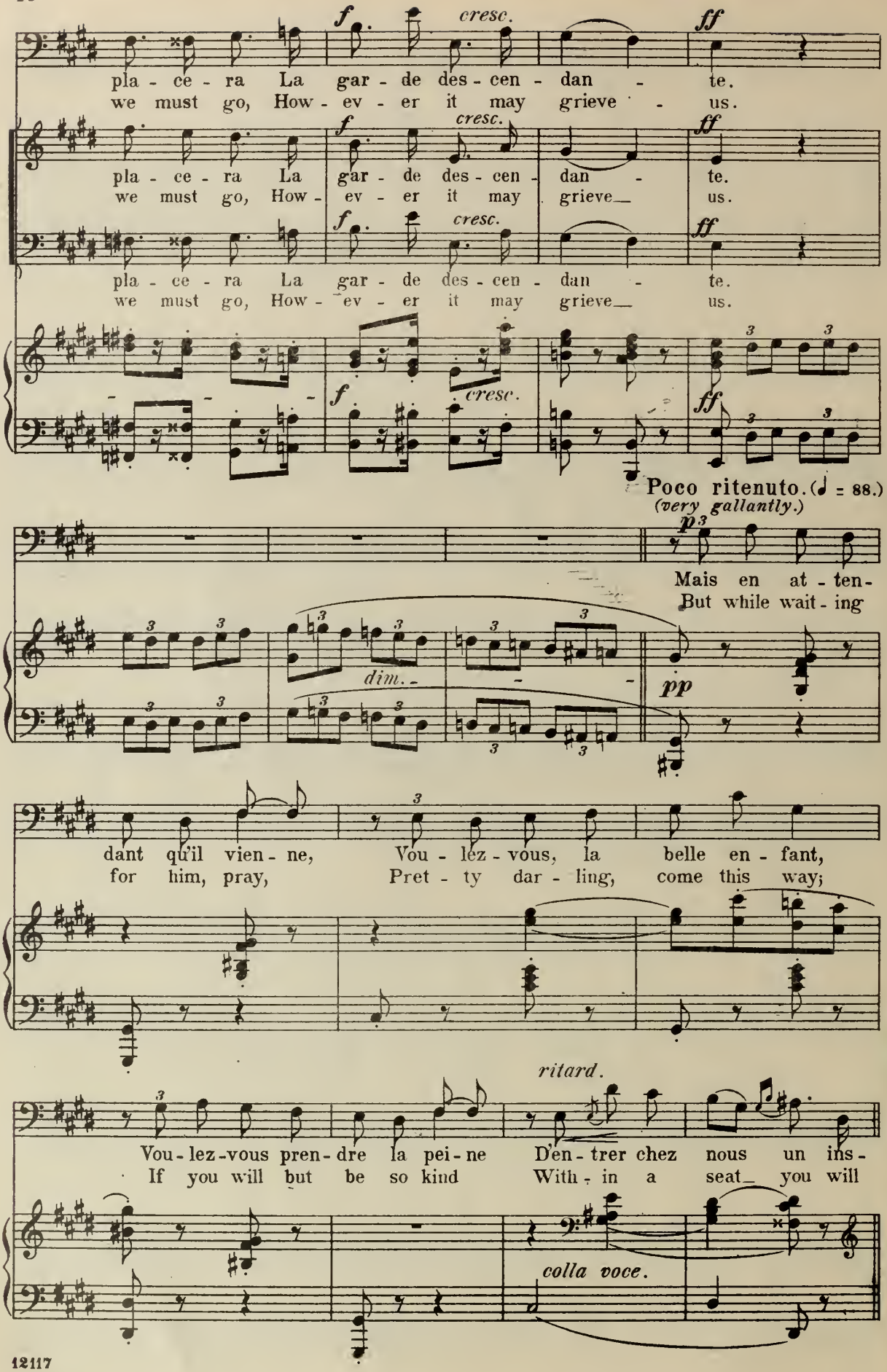
e. Non, ma char-man - te, non, ma char-
ny. No, pret - ty maid - en, no, pret - ty

man - te il n'est pas là; Mais tout à l'heure il y se-
maid - en, he is not here, But ver - y soon he will ap-

dim.

dim.


ra, Oui, tout à l'heure il y se - ra,
pear, Yes, ver - y soon he will ap - pear.
L'istesso Tempo.
pp leggiero, ma ben ritmato.
Il y se - ra Quand la gar - de mon - tan - te Rem-
For you must know, His guard will soon re - lieve us, And
pp
sf dim.
pla - ce - ra La gar - de des - cen - dan -
we must go, How - ev - er it may grieve
dim.
p
cresc.
te, Il y se - ra Quand la gar - de mon - tan - te Rem-
us, For you must know, His guard will soon re - lieve us, And
p TENORS.
cresc.
Il y se - ra Quand la gar - de mon - tan - te Rem -
For you must know, His guard will soon re - lieve us, And
p BASSES.
cresc.
Il y se - ra Quand la gar - de mon - tan - te Rem -
For you must know, His guard will soon re - lieve us, And
pp
cresc.


f
cresc.
ff
pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.
Poco ritenuto. (♩ = 88.)
(very gallantly.)
pp
Mais en at - ten-
But while wait - ing
dim.
dant qu'il vien - ne, Vou - lez - vous, la belle en - fant,
for him, pray, Pret - ty dar - ling, come this way;
ritard.
Vou - lez - vous pren - dre la pei - ne D'en - trer chez nous un ins -
If you will but be so kind With - in a seat you will
colla voce.

Tempo I.

Micaela. *f*

Chez vous? chez vous? non pas, non
With - in? with - in? Oh no, oh

f

tant? Chez nous! chez nous!
find. With - in! with - in!

TENORS. *f*

Chez nous! chez nous!
With - in! with - in!

BASSES. *f*

Chez nous! chez nous!
With - in! with - in!

Tempo I. (♩ = 116.)

f

p

pas, Grand mer - ci, mes-sieurs les sol - dats.
no! Thank you, Sir, that nev - er would do!

p *pp*

Poco ritenuto. (♩ = 88.)

Morales. *p*

En-trez sans crain - te, mi-gnonne, Je vous pro-mets qu'on au - ra
Have no fear of us, my dear, For I pledge my hon - or here

ritard.

Pour vo - tre chè - re per-son-ne Tous les é - gards qu'il fau-
We will take the best of care Of you as long as you are

colla voce.

Tempo I. (♩ = 116.) **Micaela.**

pp *poco cresc.* *dim.*

dra. — Je n'en dou - te pas, — ce-pen-dant, Je re-vien-
there! — I am sure you will, — for the rest, I will re-

poco cresc. *dim.*

p legg., ben ritmato.

drai, je re-vien-drai, c'est plus pru-dent, Je re - vien-
turn, I will re-turn, that will be best; I will re -

pp

drai — quand la gar - de mon - tan - te Rem - pla - ce - ra la
turn — when oth - er guards re - lieve — you, And you must go, how-

sf *dim.* *p*

gar-de des-cen - dan - - - te: Je re-vien-drai quand
ev - er it may grieve — you. I will re - turn when

Morales. *p*

Il faut res - ter car
Do not say no, For

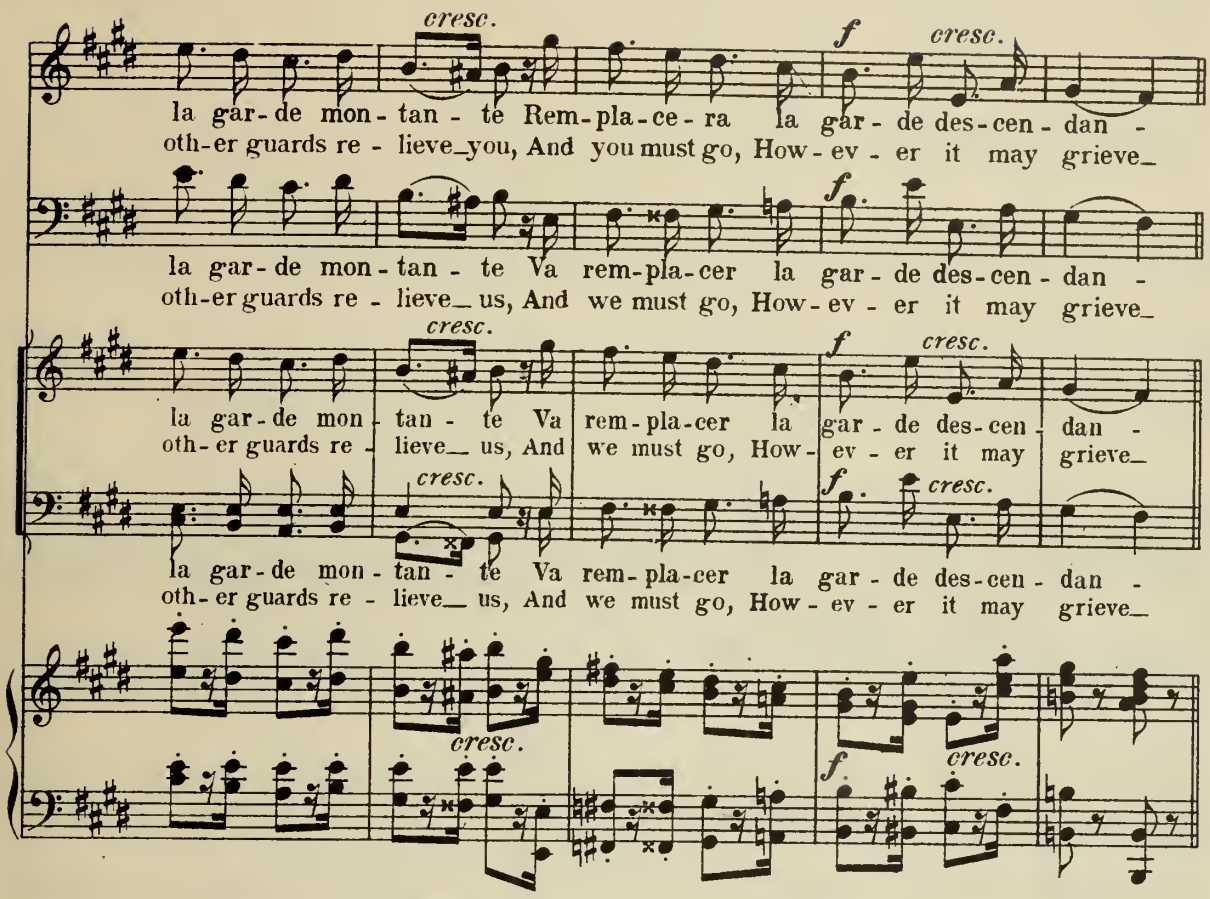
TENORS. *p*

Il faut res - ter car
Do not say no, For

BASSES. *p*

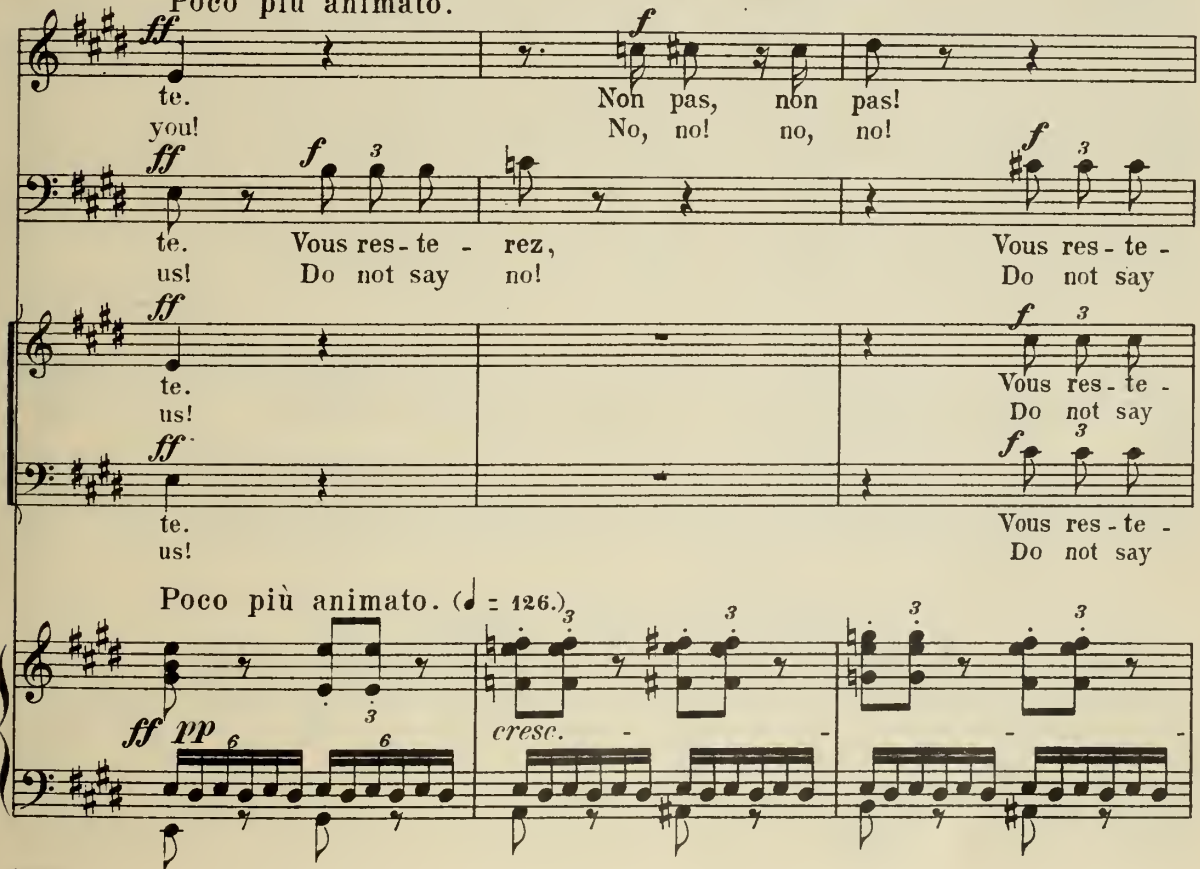
Il faut res - ter car
Do not say no, For

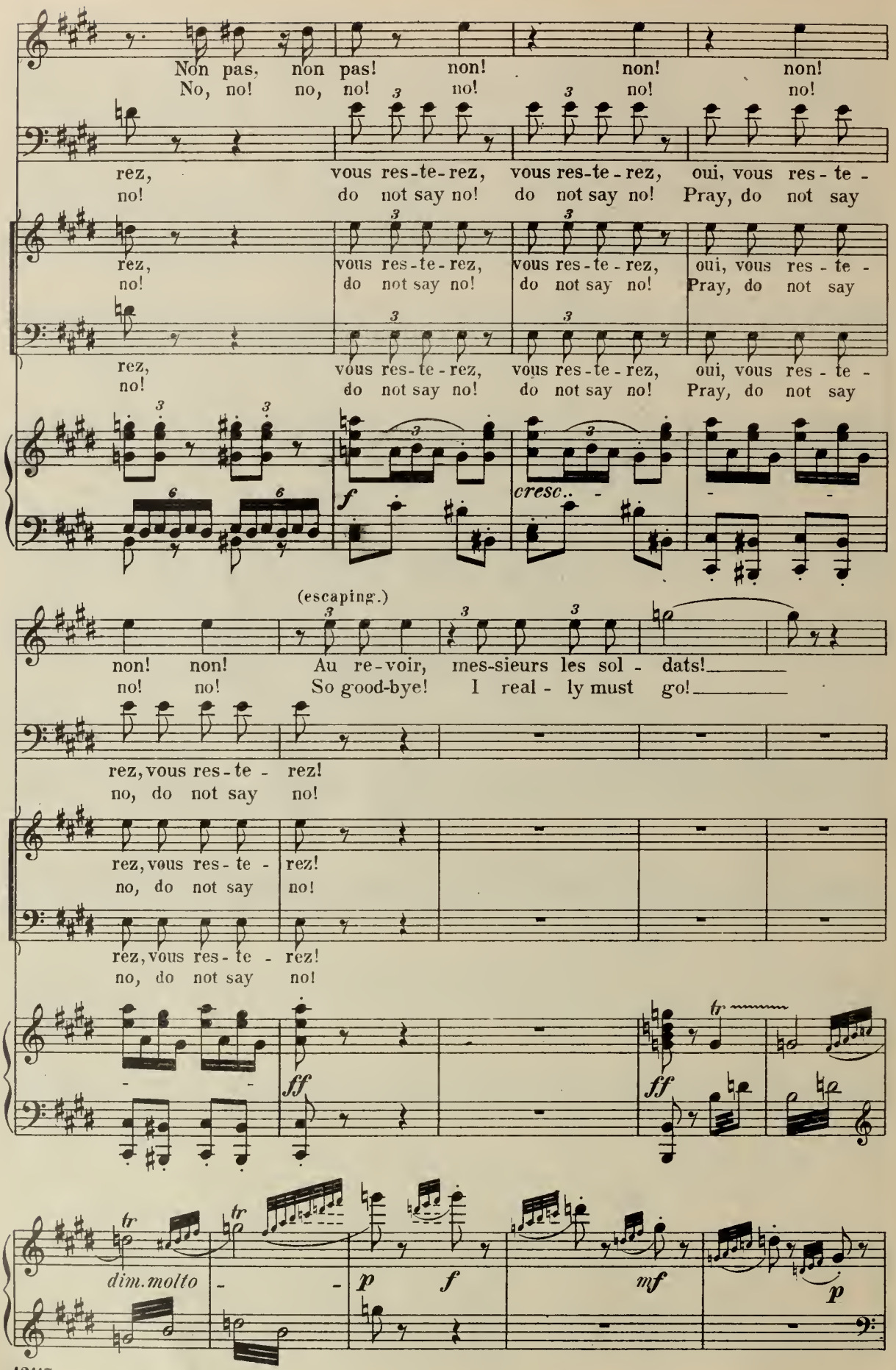
dim. *pp*



(the soldiers surround Micaela, who tries to evade them.)

Poco più animato.




Non pas, non pas! non! non! non!
No, no! no, no! no! no! no!
rez, vous res-te-rez, vous res-te-rez, oui, vous res-te-
no! do not say no! do not say no! Pray, do not say
rez, vous res-te-rez, vous res-te-rez, oui, vous res-te-
no! do not say no! do not say no! Pray, do not say
rez, vous res-te-rez, vous res-te-rez, oui, vous res-te-
no! do not say no! do not say no! Pray, do not say
f
cresc.
(escaping.)
non! non! Au re-voir, mes-sieurs les sol-dats!
no! no! So good-bye! I real-ly must go!
rez, vous res-te-rez!
no, do not say no!
rez, vous res-te-rez!
no, do not say no!
rez, vous res-te-rez!
no, do not say no!
ff
ff
tr
tr
tr
dim. molto
p
f
mf
p

Morales. Tempo I. Allegretto. (♩=100.)

L'oi-seau s'en - vo - le, On s'en con-
The bird is flown;— No use to

so - le, Re - pre-nons no-tre pas-se - temps Et re - gar -
moan!— Let us do as we did be - fore, And watch the

dons pas - ser les gens.
peo - ple pass our door.

TENORS.

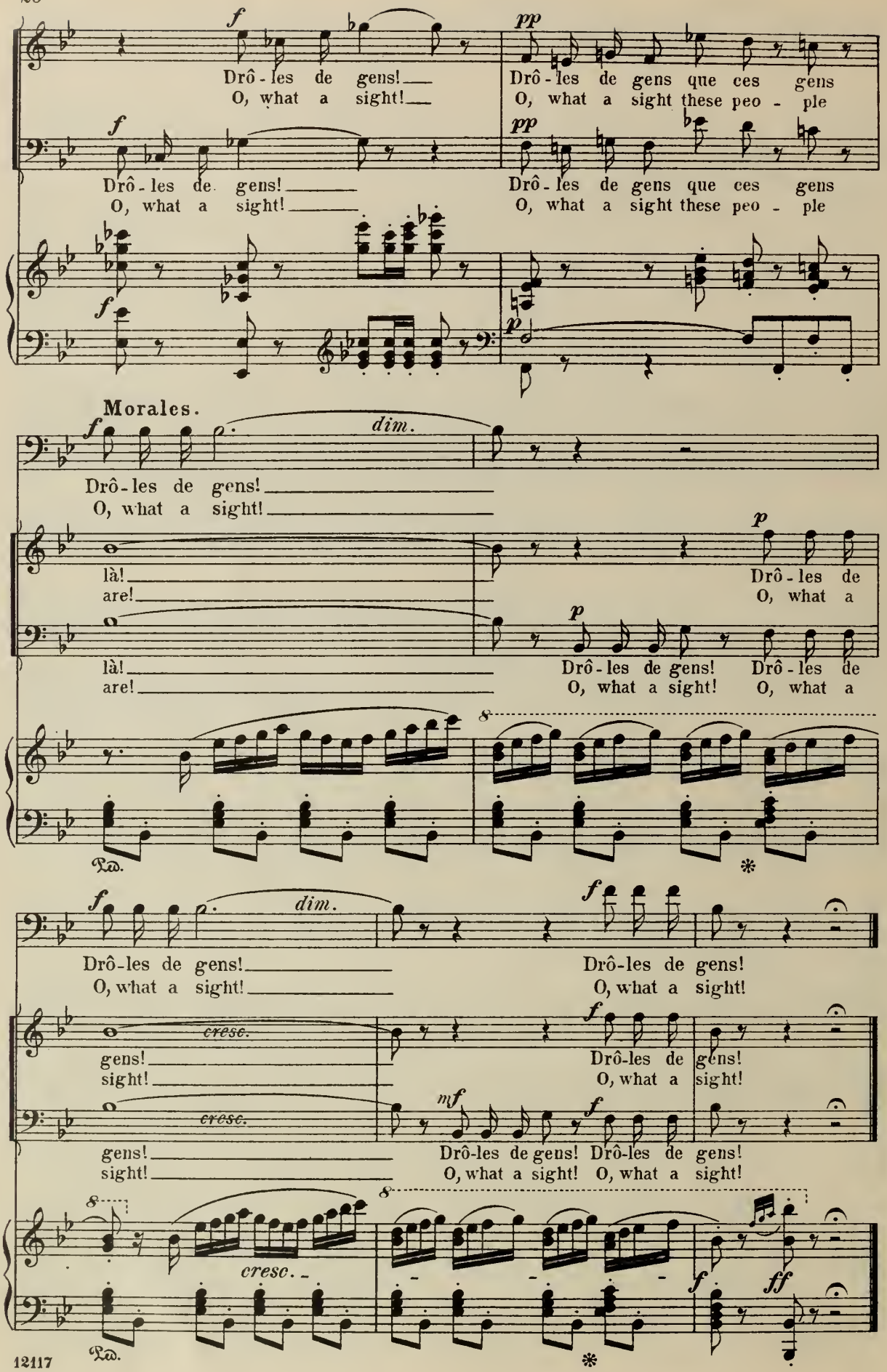
Sur la pla - ce, Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square.

BASSES.

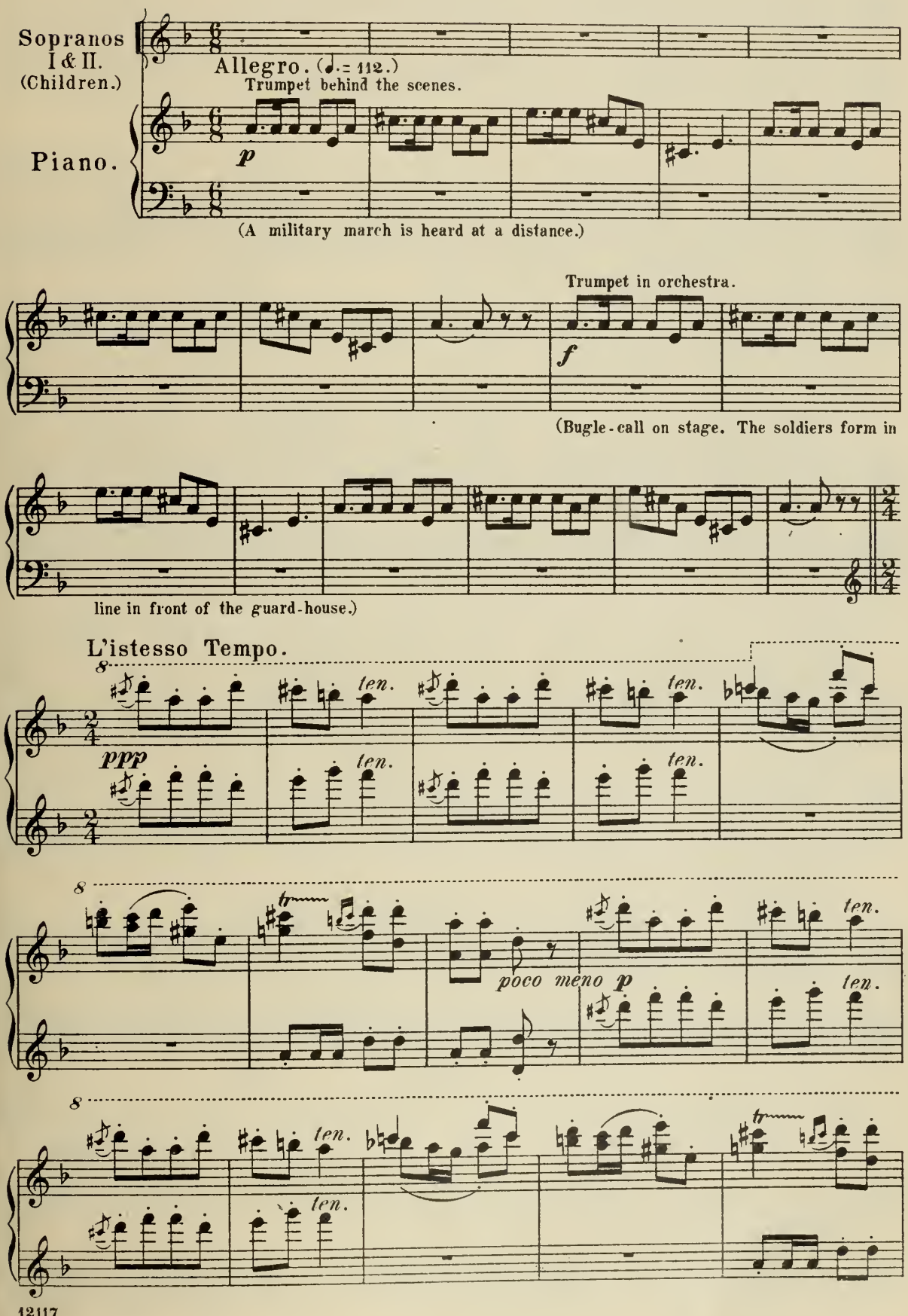
Sur la pla - ce, Cha - cun pas - se, Cha - cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square.

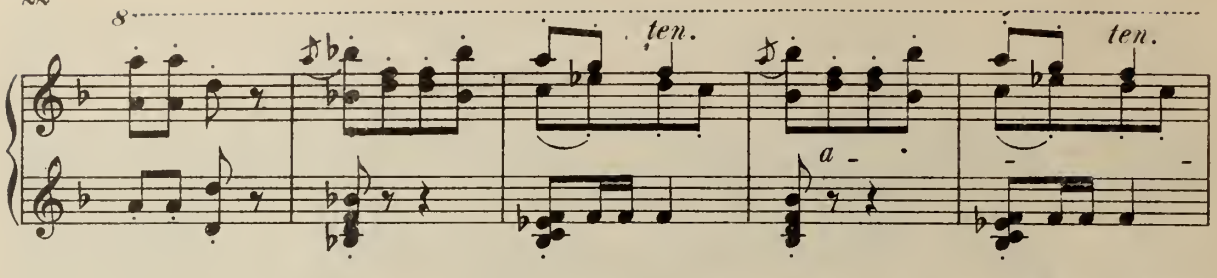
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

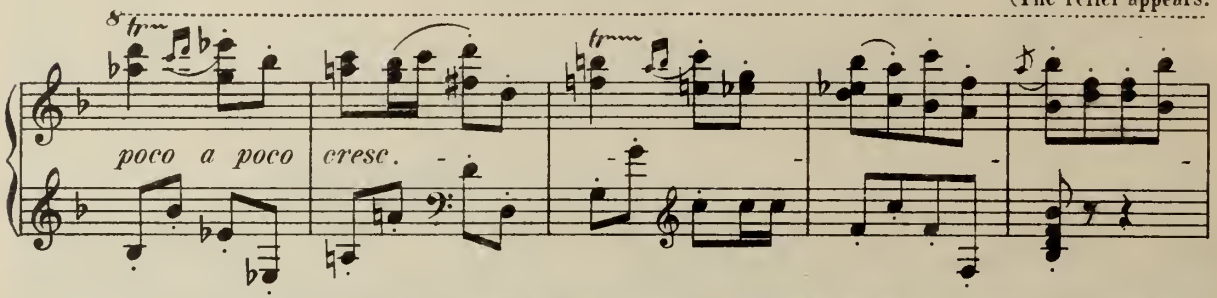

Drô - les de gens!
O, what a sight!
Drô - les de gens que ces gens
O, what a sight these peo - ple
Morales.
dim.
là!
are!
Drô - les de
O, what a
Drô - les de gens!
O, what a sight!
cresc.
gens!
sight!
mf
Ped.

Nº 3. Chorus of Street-boys.

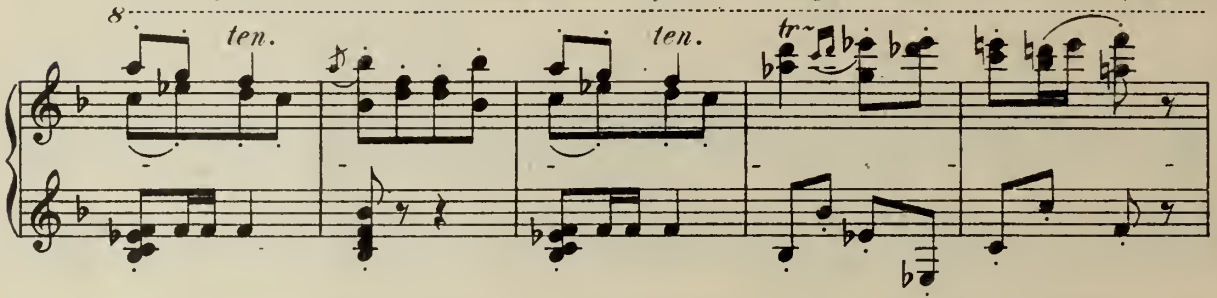




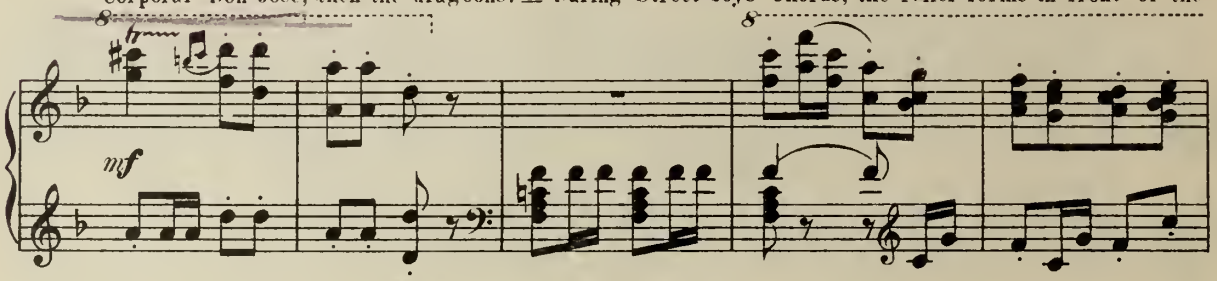
(The relief appears:

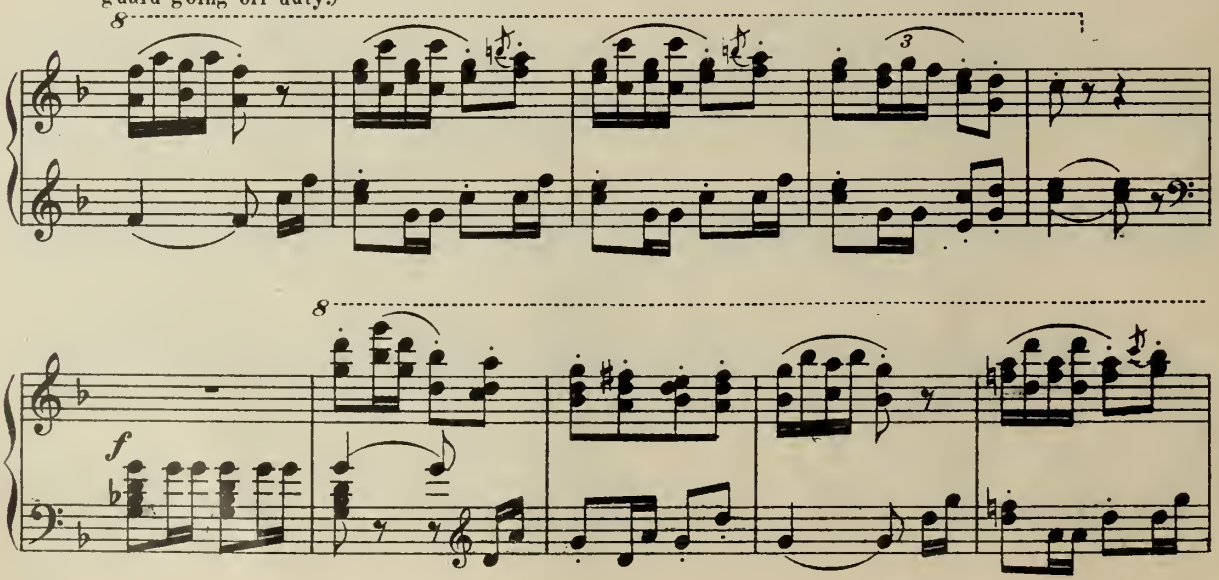
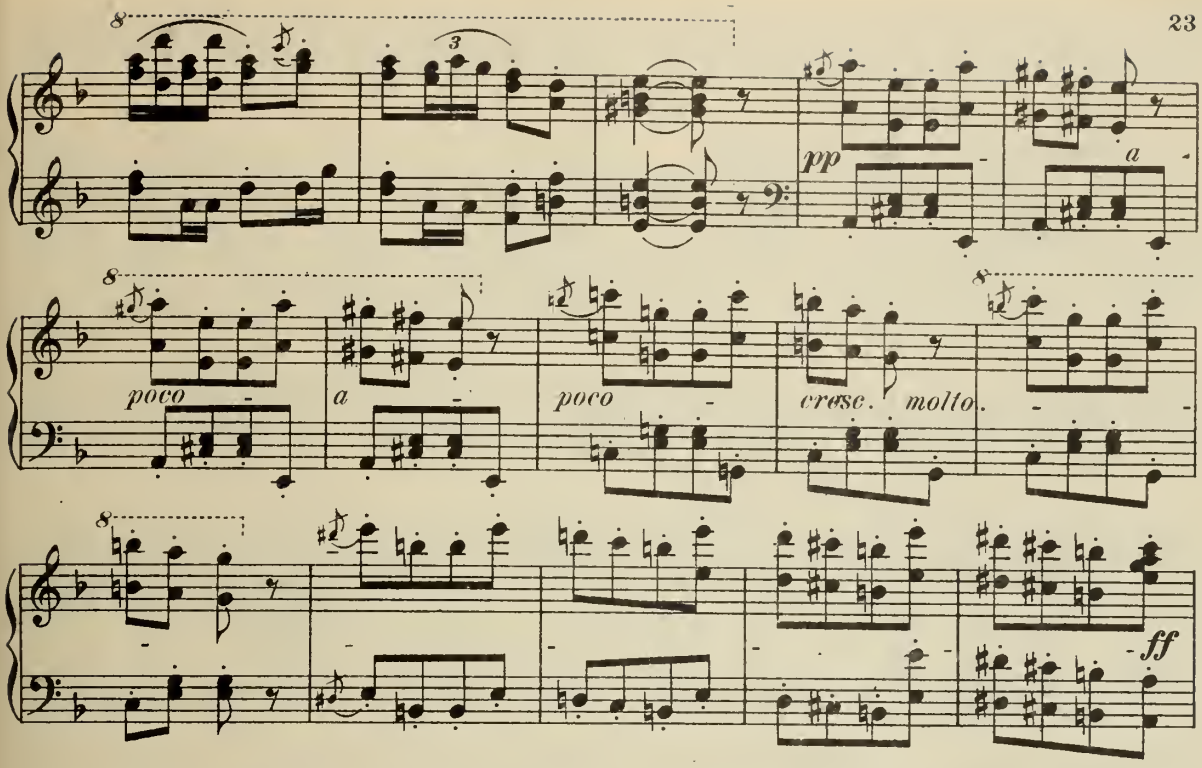


first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and



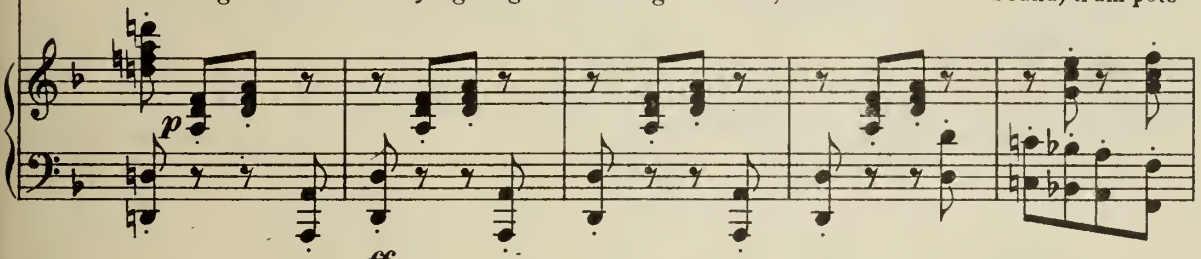
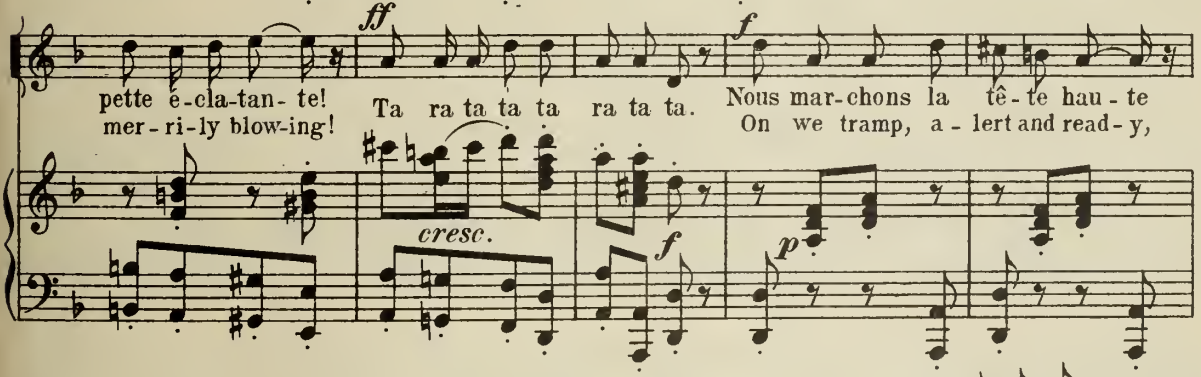
Corporal Don José, then the dragoons. — During Street-boys' Chorus, the relief forms in front of the



guard going off duty.)



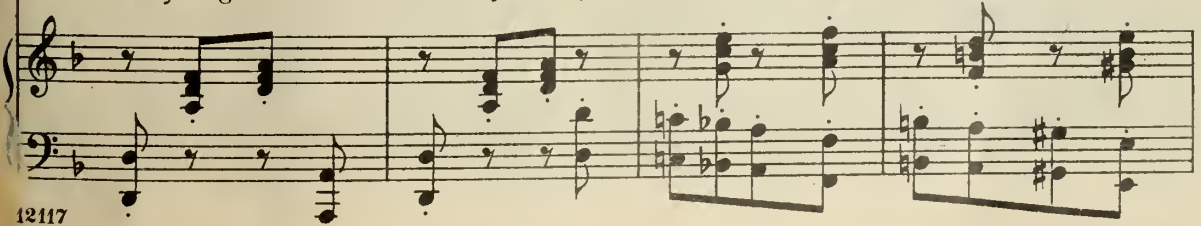
f ben ritmato, quasi staccato.

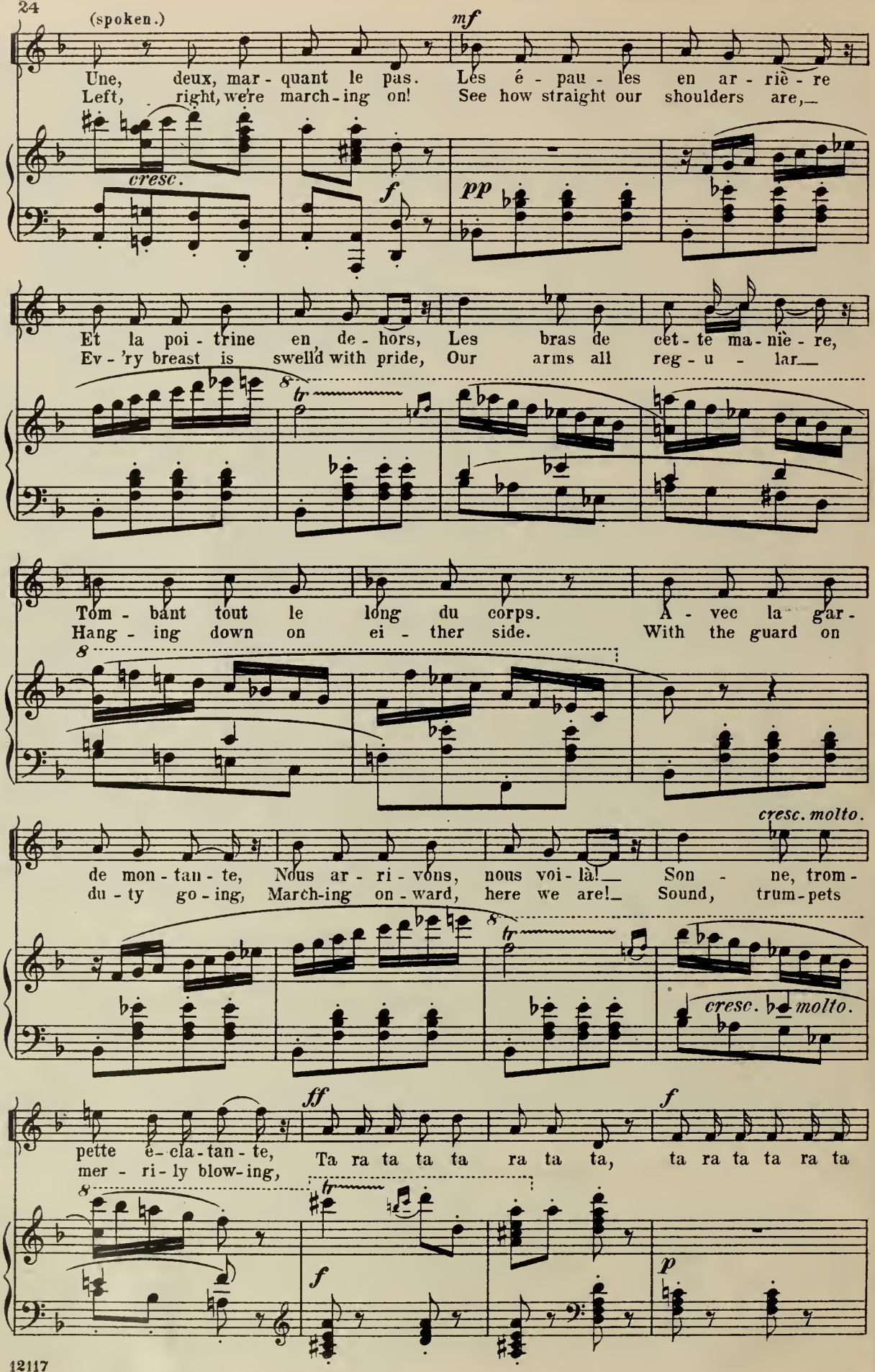
A - vec la gar - de mon-tan-te, Nous ar - ri-vons, nous voi-là!_ Sou - ne, trom-
With the guard on du - ty go-ing March-ing on-ward, here we are! Sound, trum-pets

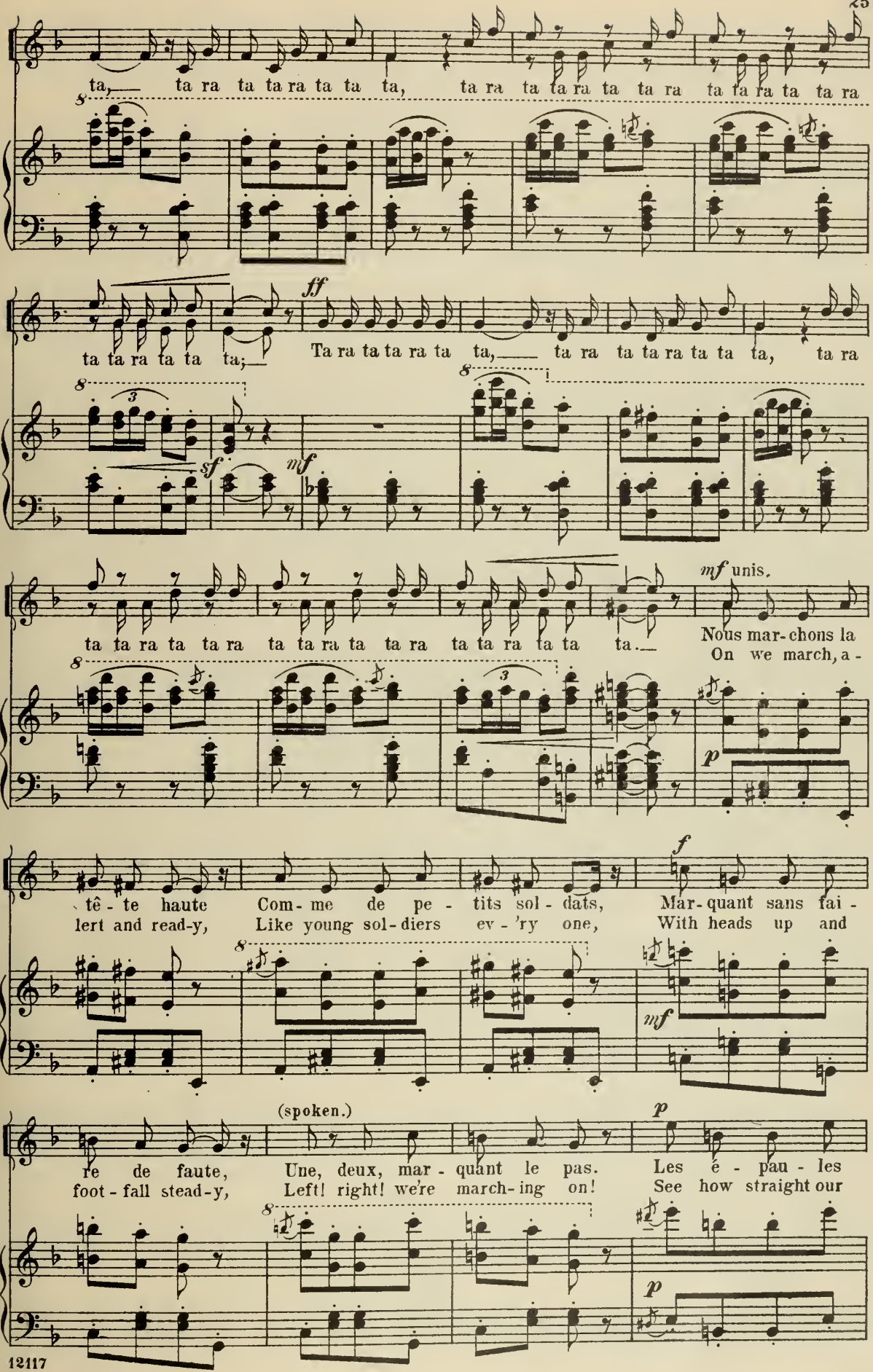


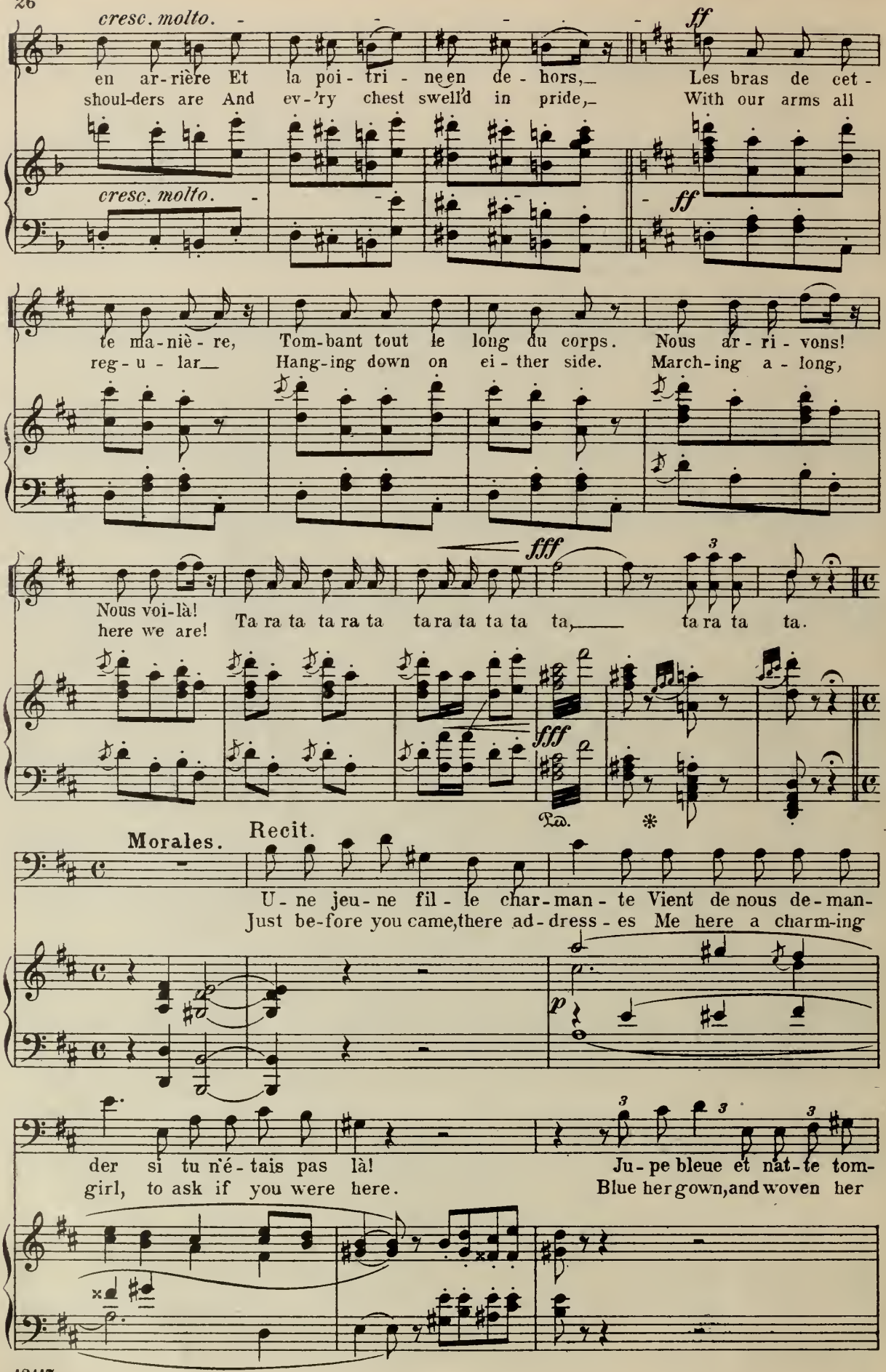
pette é-cla-tan- te! Ta ra ta ta ta ra ta ta. Nous mar-chons la tê - te hau - te
mer - ri-ly blow-ing! On we tramp, a - lert and read - y,

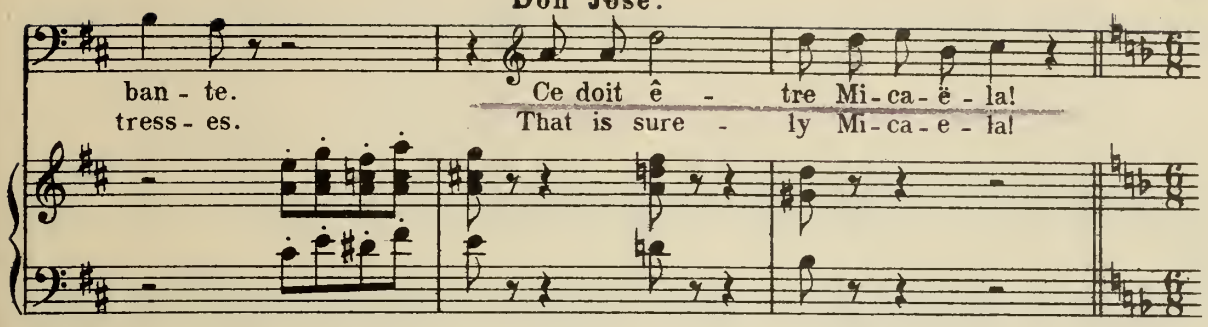
Com - me de pe - tits sol - dats,_ Mar - quant sans fai - re de fau - te,
Like young sol - diers ev - 'ry one;_ Heads up and foot - fall_ stead - y,



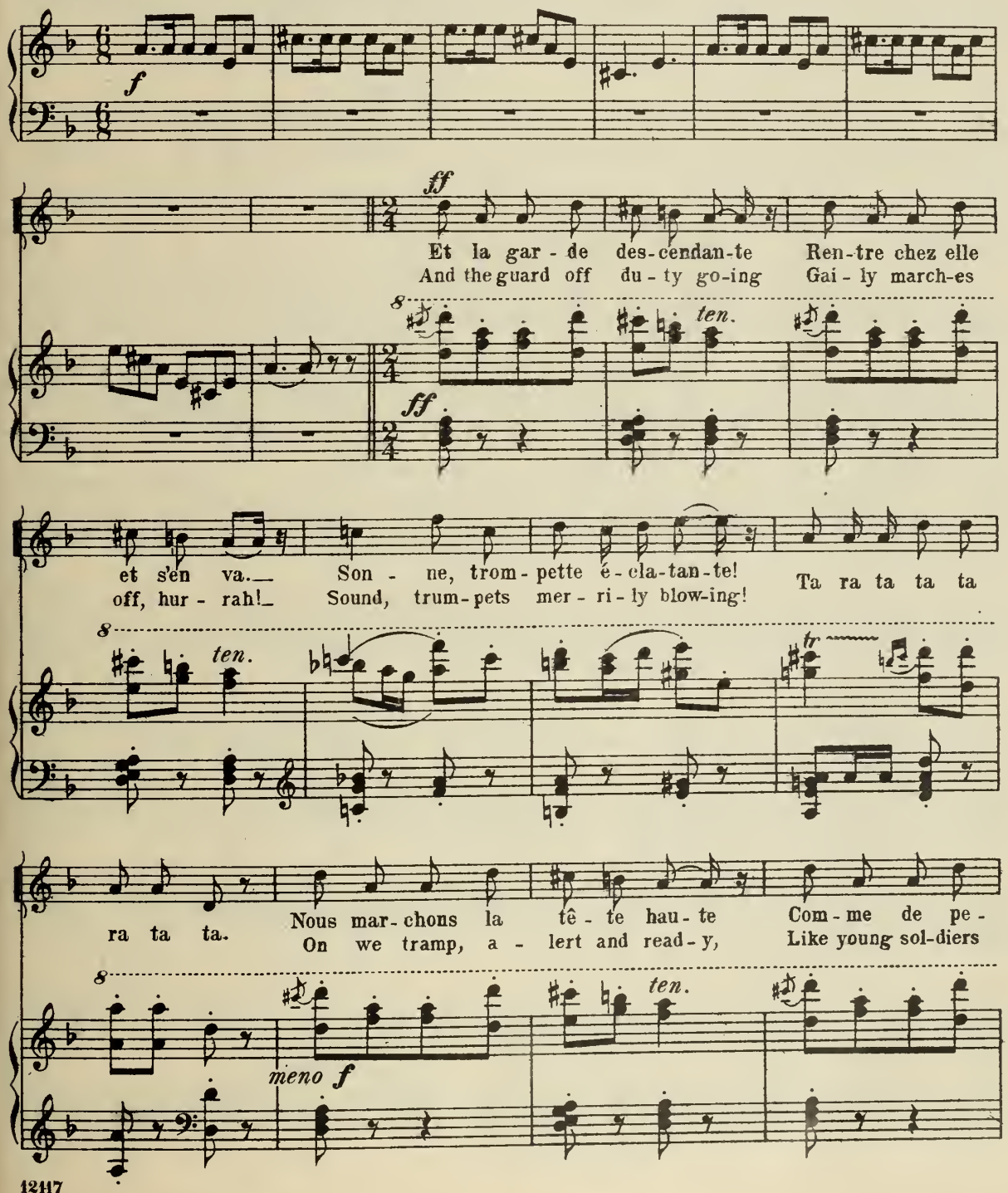

(spoken.)
mf
Une, deux, mar - quant le pas. Les é - pau - les en ar - riè - re
Left, right, we're march - ing on! See how straight our shoulders are,—
cresc.
f
pp
Et la poi - trine en de - hors, Les bras de cet - te ma - niè - re,
Ev - 'ry breast is swell'd with pride, Our arms all reg - u - lar—
tr
Tom - bant tout le long du corps. A - vec la gar -
Hang - ing down on ei - ther side. With the guard on
cresc. molto.
de mon - tan - te, Nous ar - ri - vons, nous voi - là!— Son - ne, trom -
du - ty go - ing, March - ing on - ward, here we are!— Sound, trum - pets
cresc. molto.
ff
f
pette é - cla - tan - te, Ta ra ta ta ta ra ta ta, ta ra ta ta ra ta
mer - ri - ly blow - ing,
f
p

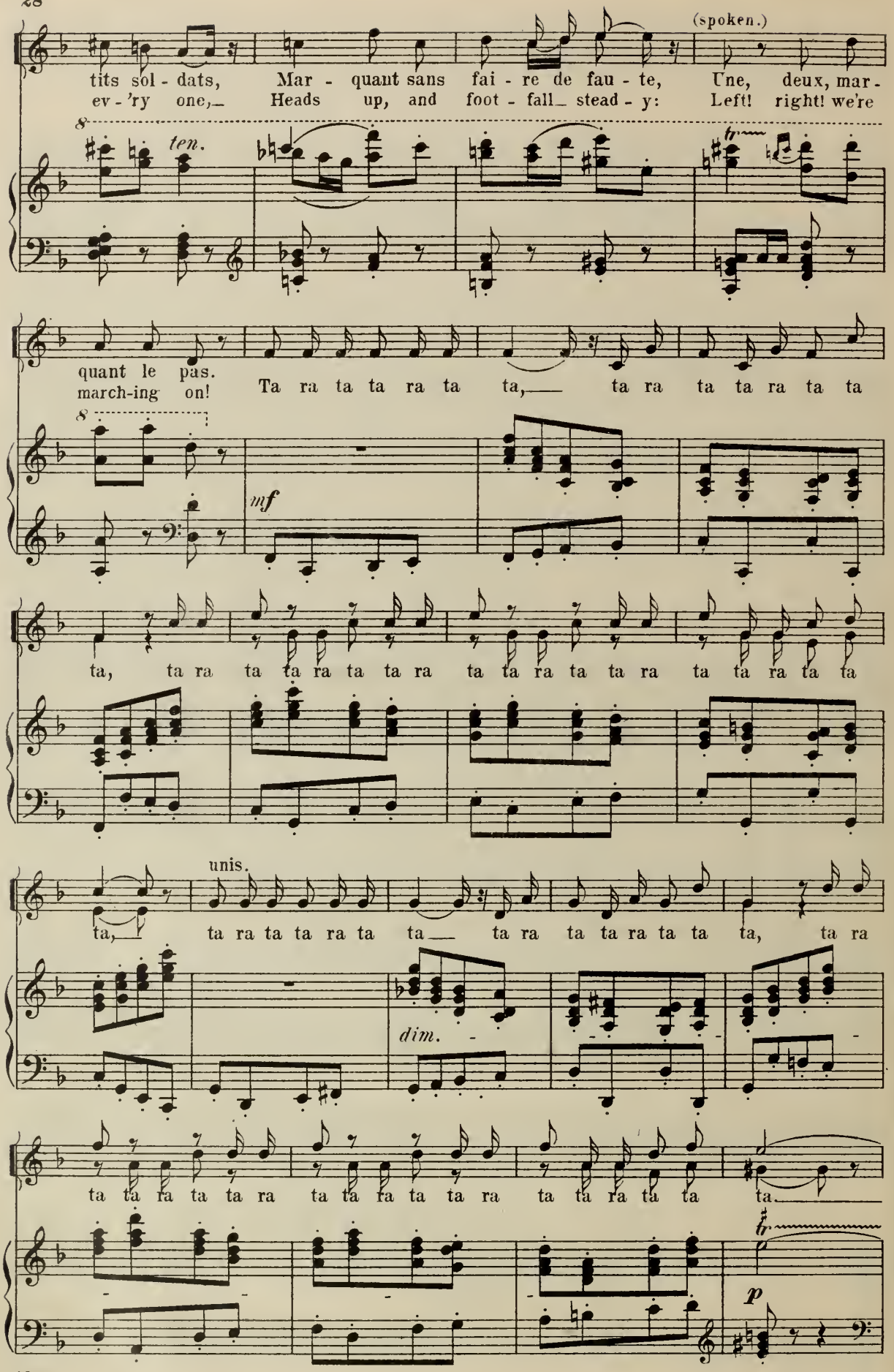

ta, ta ra ta ta ra ta ta ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ra
ff
ta ta ra ta ta ta; Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta ta, ta ra
sf
mf
ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta.
mf unis.
Nous mar-chons la
On we march, a-
p
tê-te haute Com-me de pe-tits sol-dats, Mar-quant sans fai-
lert and read-y, Like young sol-diers ev-'ry one, With heads up and
f
mf
re de faute, Une, deux, mar-quant le pas. Les é-pau-les
foot-fall stead-y, Left! right! we're march-ing on! See how straight our
(spoken.)
p
p

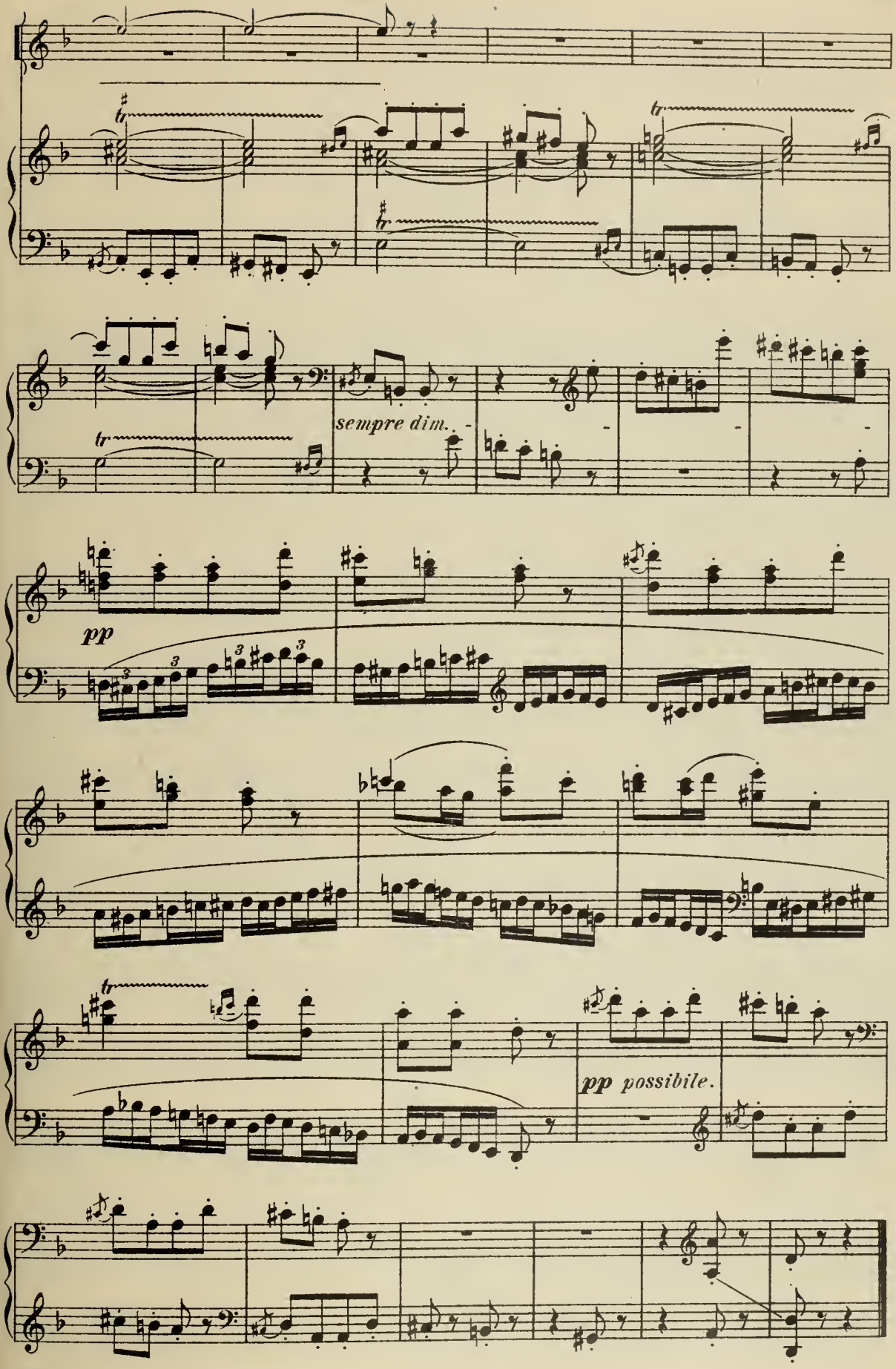

cresc. molto.
ff
en ar-rière Et la poi-tri-ne en de-hors,— Les bras de cet-
shoul-ders are And ev-'ry chest swell'd in pride,— With our arms all
cresc. molto.
ff
te ma-niè-re, Tom-bant tout le long du corps. Nous ar-ri-vons!
reg-u-lar— Hang-ing down on ei-ther side. March-ing a-long,
fff
3
Nous voi-là!
here we are!
Ta ra ta ta ra ta ta ra ta ta ta ta, ta ra ta ta.
fff
Ped.
*
Morales.
Recit.
U-ne jeu-ne fil-le char-man-te Vient de nous de-man-
Just be-fore you came, there ad-dress-es Me here a charm-ing
p
der si tu n'é-tais pas là!
girl, to ask if you were here.
3
3
3
Ju-pe bleue et nat-te tom-
Blue her gown, and woven her

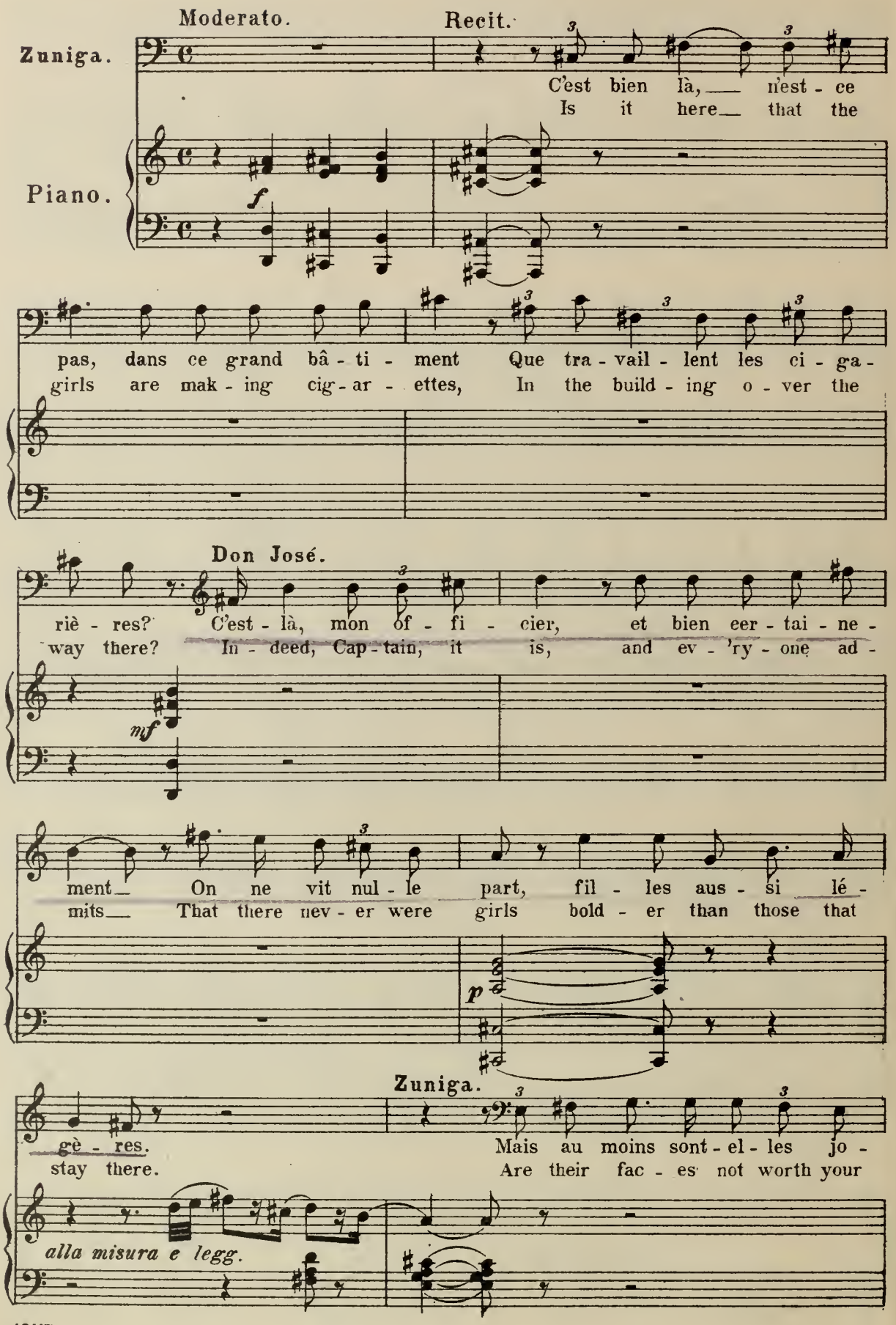
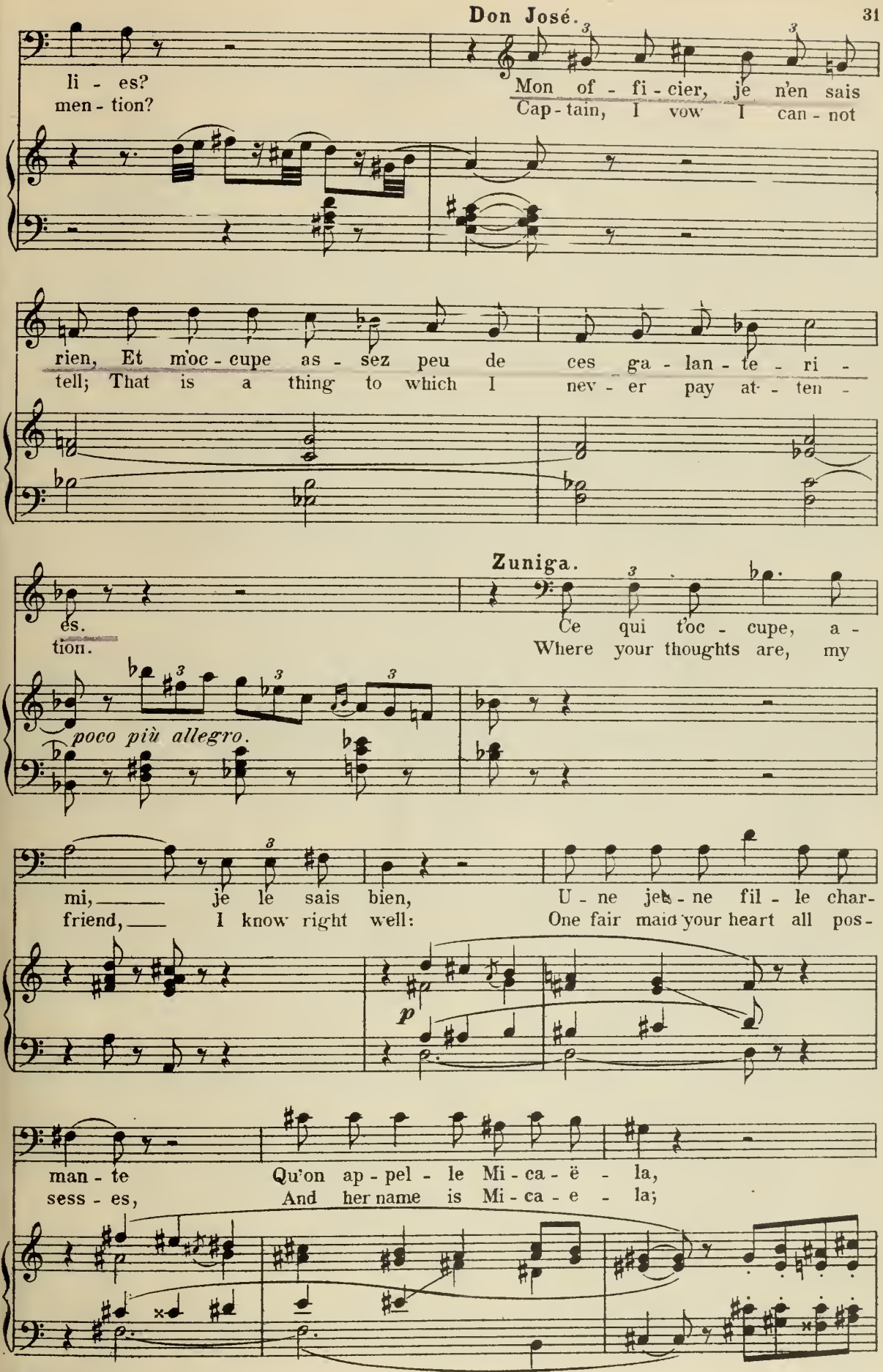
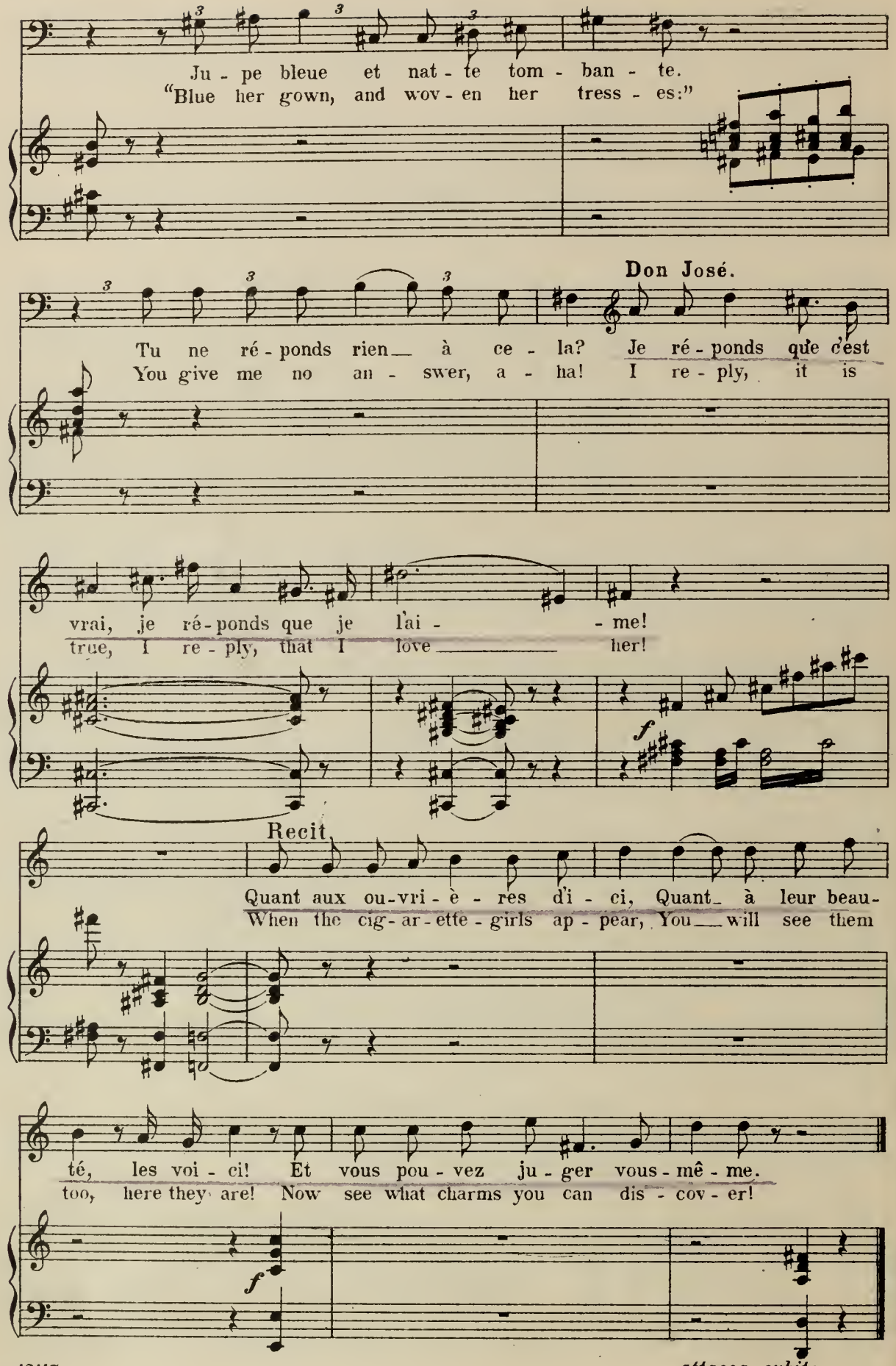


(Exeunt guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

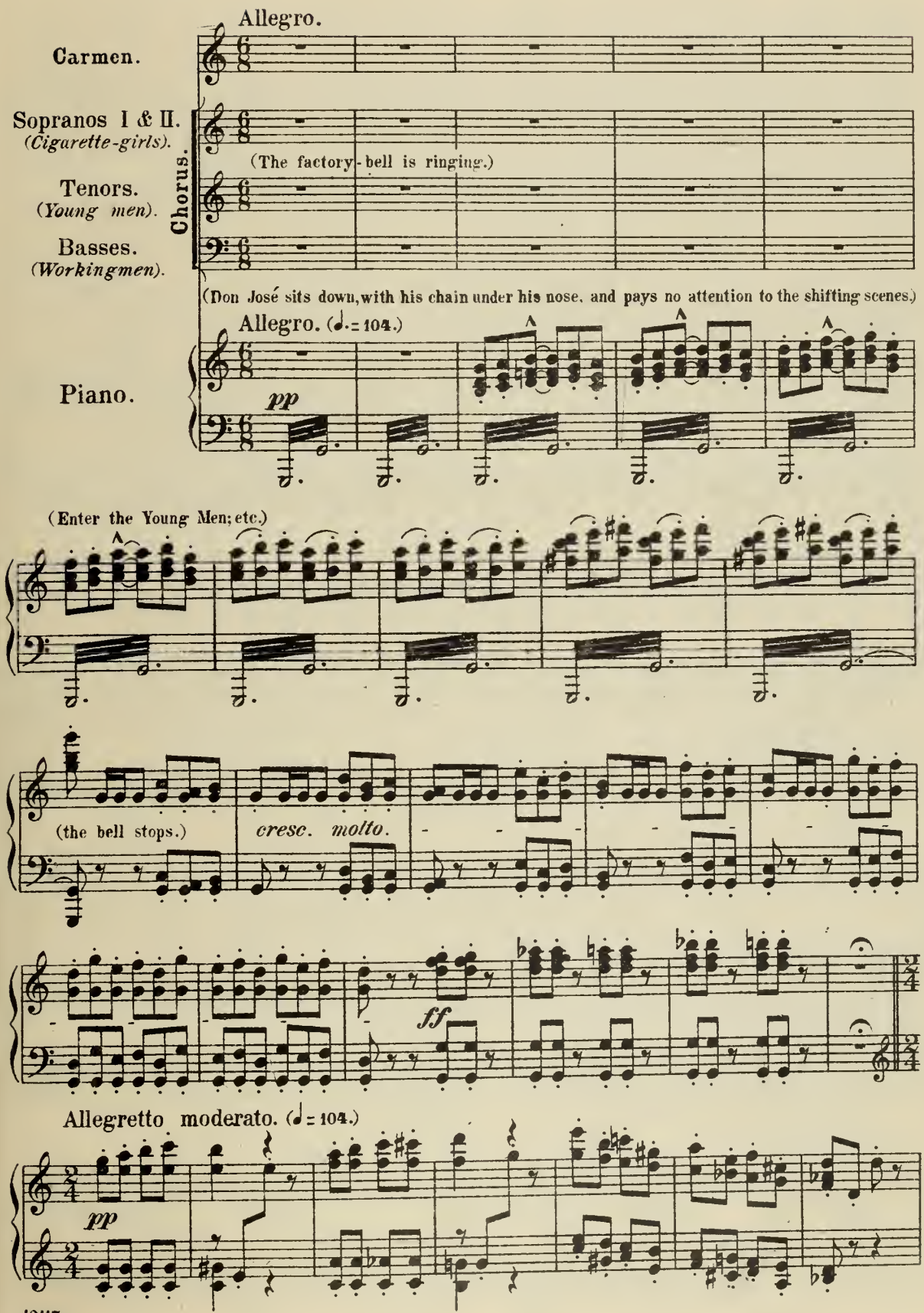


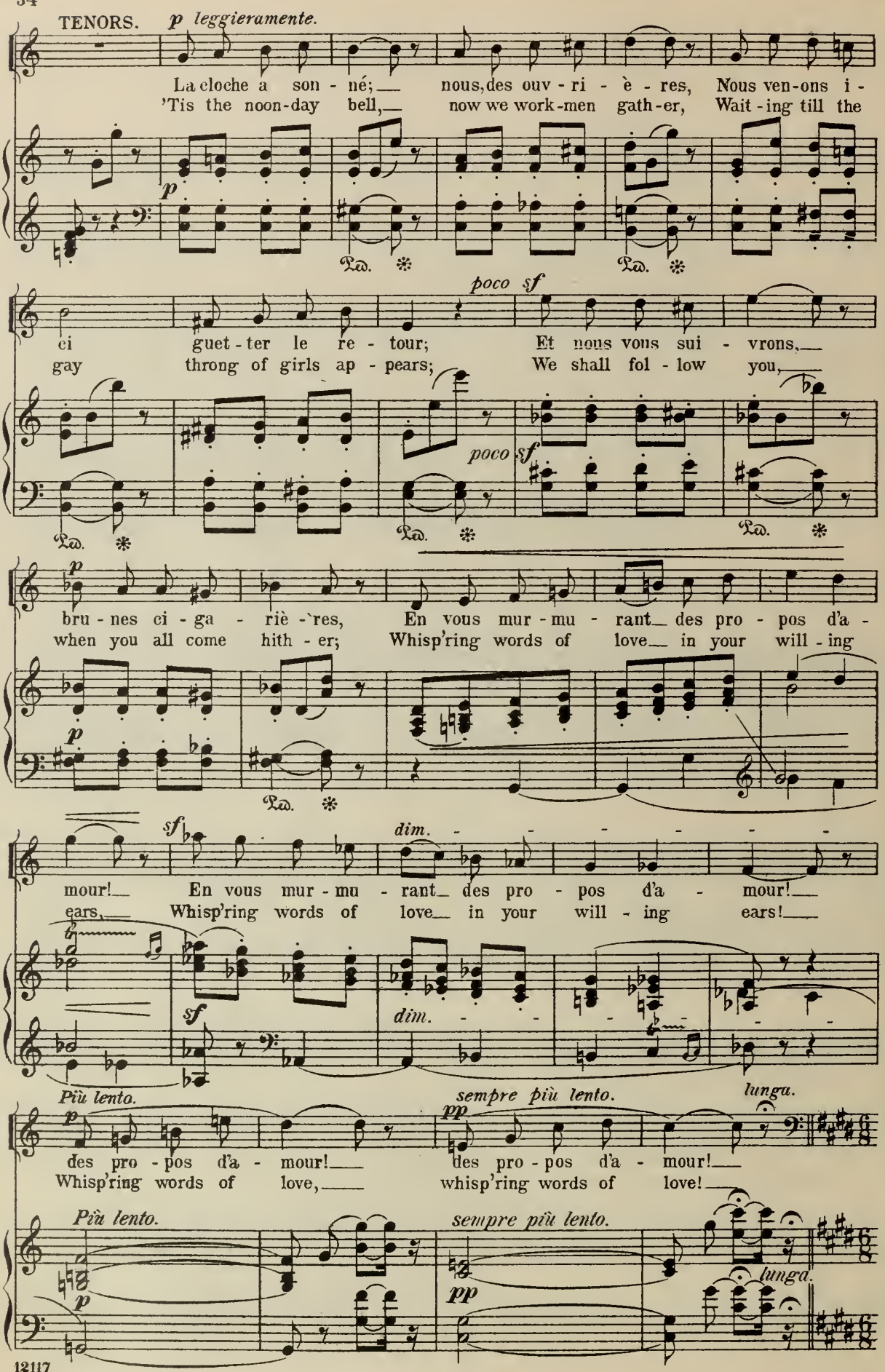
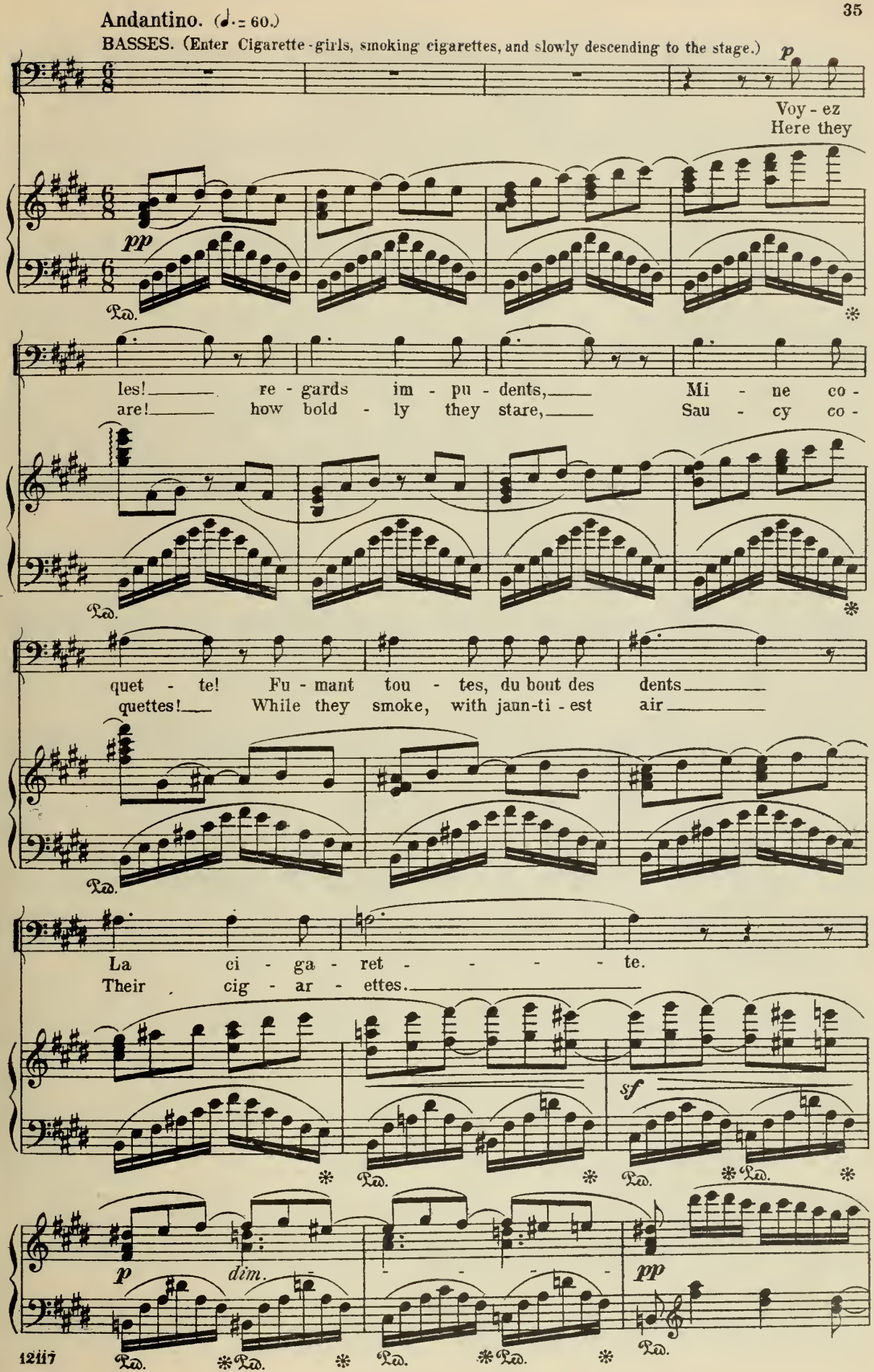
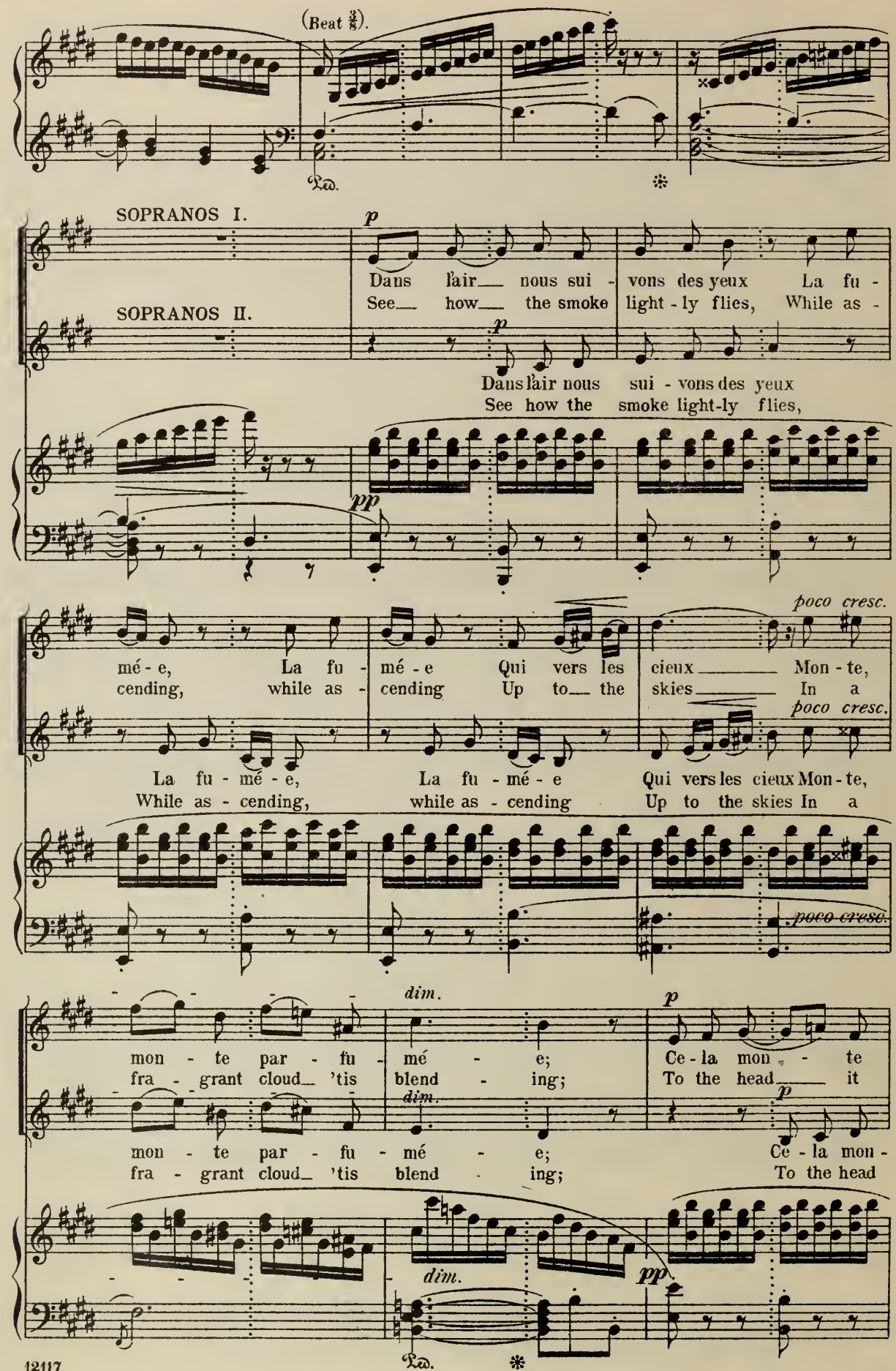
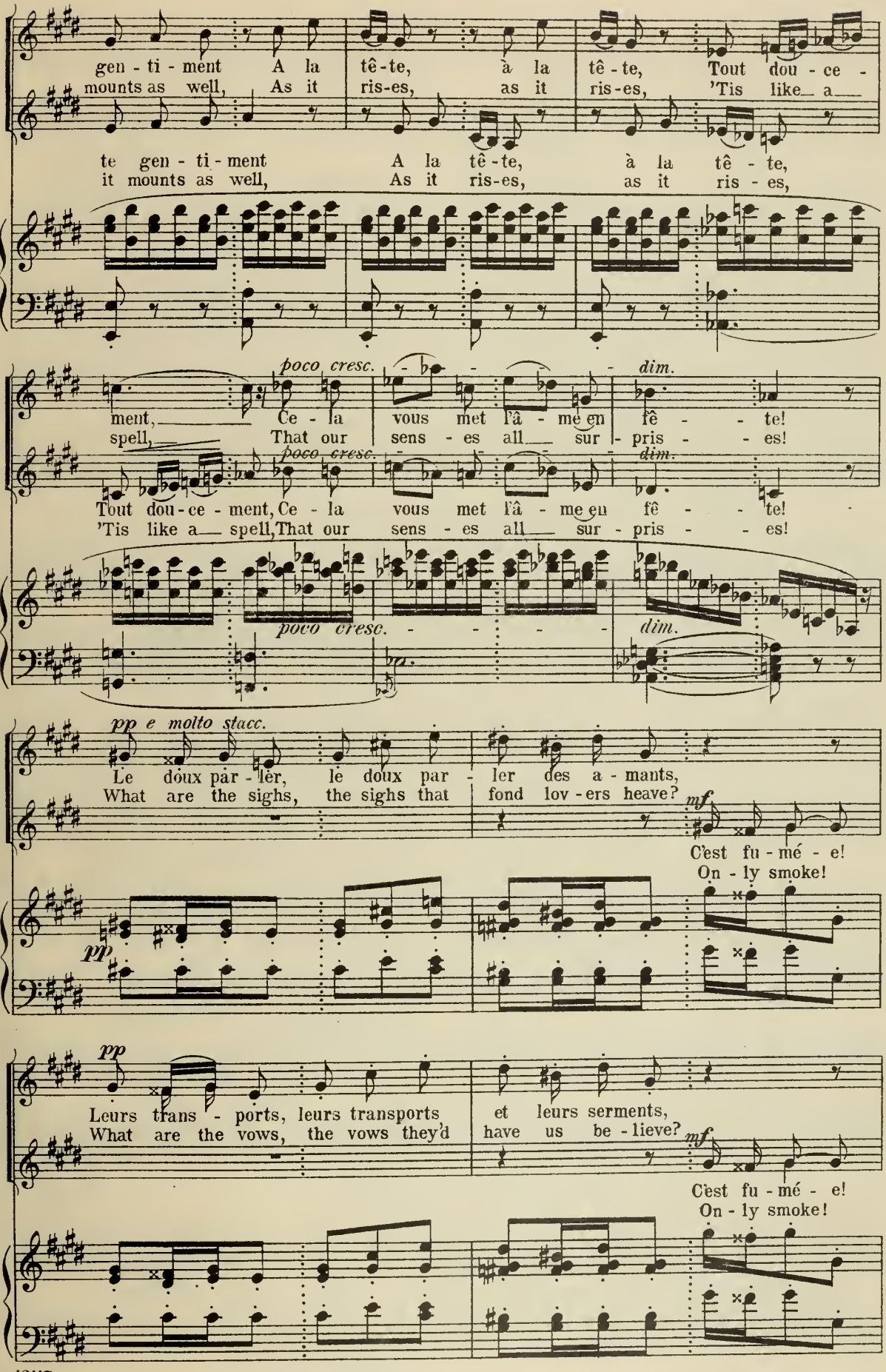

(spoken.)
tits sol - dats, Mar - quant sans fai - re de fau - te, Une, deux, mar -
ev - 'ry one, Heads up, and foot - fall stead - y: Left! right! we're
ten.
tr
quant le pas.
march-ing on!
Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta
mf
ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta
unis.
ta, ta ra ta ta ra ta ta ta ra ta ta ra ta ta ta, ta ra
dim.
ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta.
tr
p

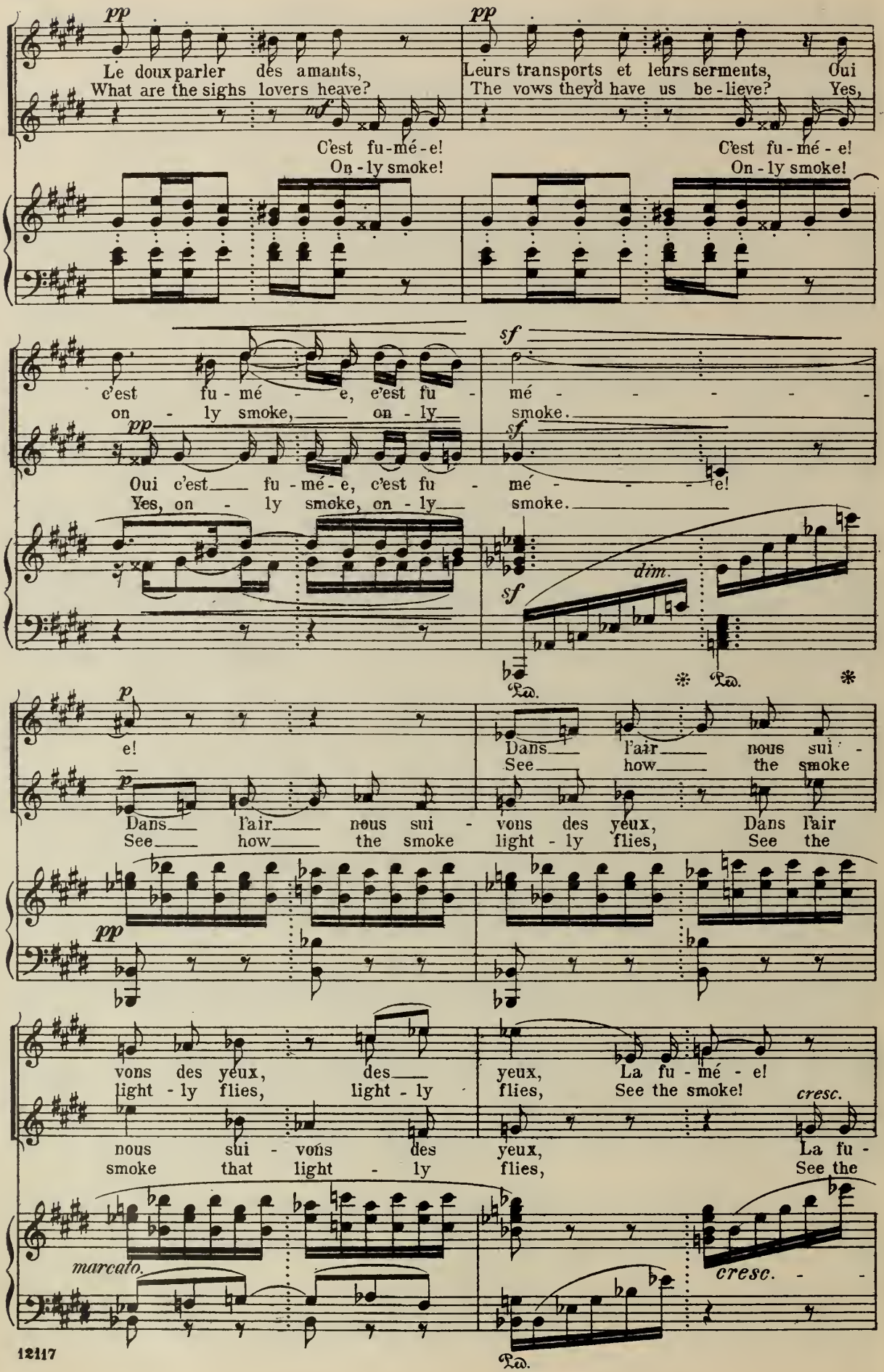
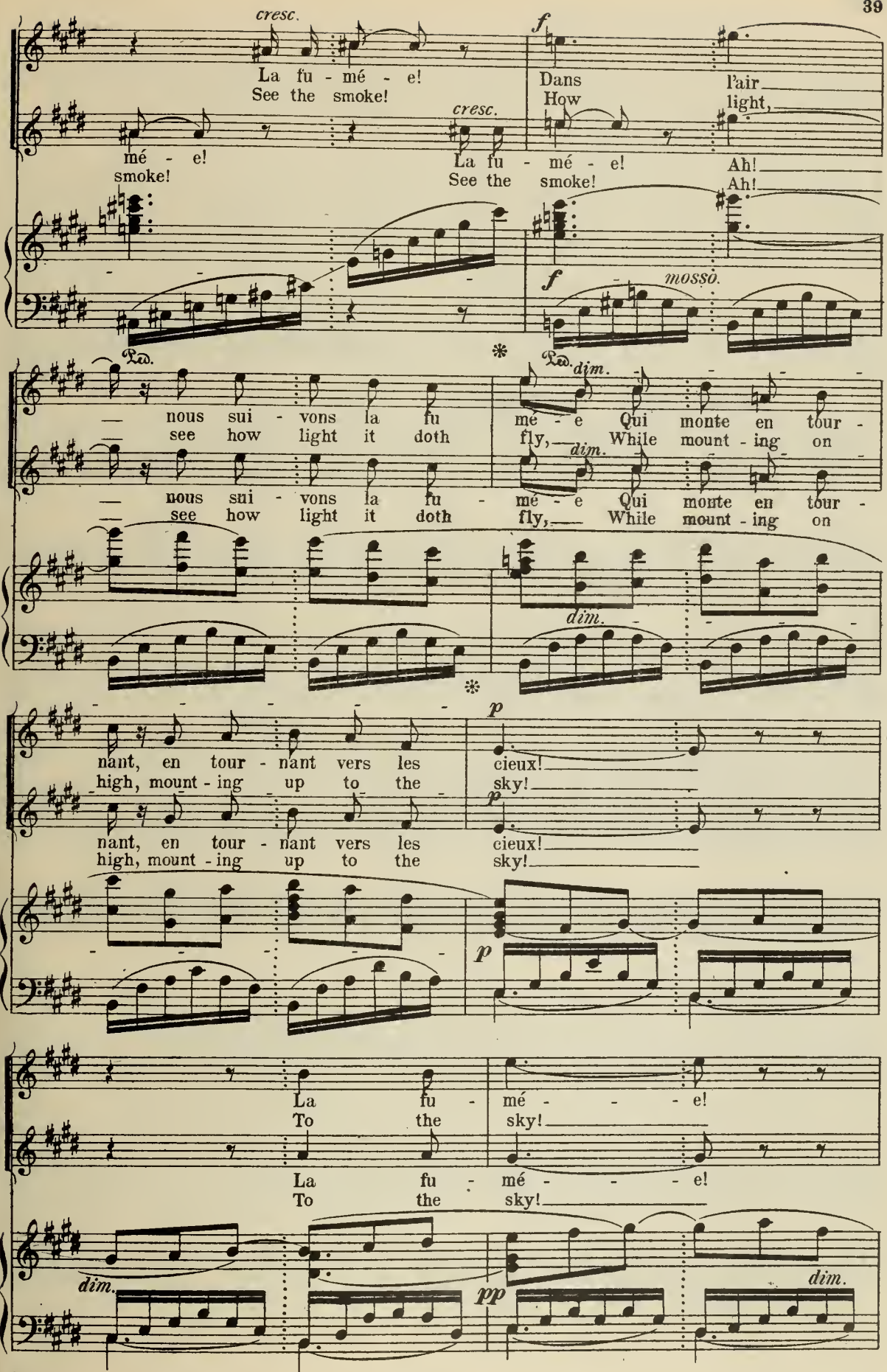

tr
tr
tr
tr
sempre dim.
pp
pp possibile.

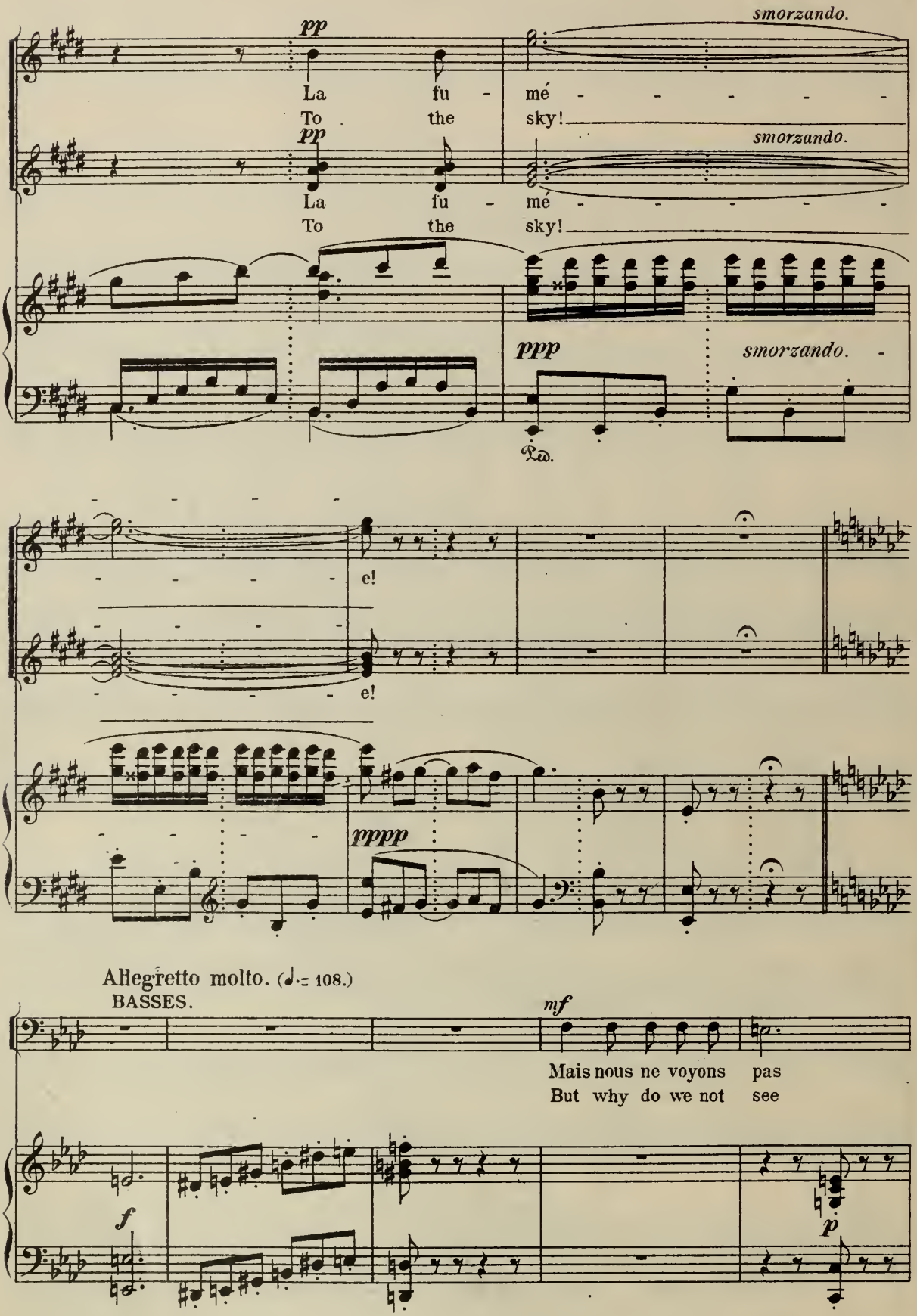
Nº 3bis Recitative.


Don José.
li - es?
men - tion?
Mon of - fi - cier, je n'en sais
Cap - tain, I vow I can - not
rien, Et m'oc - cupe as - sez peu de ces ga - lan - te - ri -
tell; That is a thing to which I nev - er pay at - ten -
Zuniga.
es.
tion.
Ce qui t'oc - cupe, a -
Where your thoughts are, my
poco più allegro.
mi, je le sais bien,
friend, I know right well:
U - ne jeu - ne fil - le char-
One fair maid your heart all pos -
p
man - te
sess - es,
Qu'on ap - pel - le Mi - ca - ë - la,
And her name is Mi - ca - e - la;

attacca subito.

Nº 4. Chorus of Cigarette-girls.




TENORS.
p leggieramente.
La cloche a son - né; nous, des ouv - ri - è - res, Nous ven-ons i -
'Tis the noon-day bell, now we work-men gath-er, Wait - ing till the
poco sf
ci guet - ter le re - tour; Et nous vous sui - vrons,
gay throng of girls ap - pears; We shall fol - low you,
poco sf
bru - nes ci - ga - riè - res, En vous mur - mu - rant des pro - pos d'a -
when you all come hith - er; Whisp'ring words of love in your will - ing
sf dim.
mour! En vous mur - mu - rant des pro - pos d'a - mour!
ears, Whisp'ring words of love in your will - ing ears!
sf dim.
Più lento. sempre più lento. lunga.
des pro - pos d'a - mour! des pro - pos d'a - mour!
Whisp'ring words of love, whisp'ring words of love!
Più lento. sempre più lento. lunga.

Andantino. (♩.= 60.)
BASSES. (Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.)
p
Voy - ez
Here they
pp
Ped.
les! re - gards im - pu - dents, Mi - ne co -
are! how bold - ly they stare, Sau - cy co -
quet - te! Fu - mant tou - tes, du bout des dents
quettes! While they smoke, with jaun-ti - est air
La ci - ga - ret - - - - te.
Their cig - ar - ettes.
sf
p
dim.
pp

(Beat 3/8).
SOPRANOS I.
SOPRANOS II.
p
Dans l'air nous sui - vons des yeux La fu -
See how the smoke light - ly flies, While as -
Dans l'air nous sui - vons des yeux
See how the smoke light-ly flies,
pp
poco cresc.
mé - e, La fu - mé - e Qui vers les cieux Mon - te,
cending, while as - cending Up to the skies In a
La fu - mé - e, La fu - mé - e Qui vers les cieux Mon - te,
While as - cending, while as - cending Up to the skies In a
dim.
p
mon - te par - fu - mé - e;
fra - grant cloud 'tis blend - ing;
Ce - la mon - te
To the head it
Ce - la mon -
To the head
pp

gen - ti - ment A la tê - te, à la tê - te, Tout dou - ce -
mounts as well, As it ris-es, as it ris-es, 'Tis like a
te gen - ti - ment A la tê - te, à la tê - te,
it mounts as well, As it ris-es, as it ris - es,
poco cresc. dim.
ment, Ce - la vous met l'â - me en fê - te!
spell, That our sens - es all sur - pris - es!
poco cresc. dim.
Tout dou - ce - ment, Ce - la vous met l'â - me en fê - te!
'Tis like a spell, That our sens - es all sur - pris - es!
poco cresc. dim.
pp e molto stacc.
Le doux par - ler, le doux par - ler des a - mants,
What are the sighs, the sighs that fond lov - ers heave?
mf
C'est fu - mé - e!
On - ly smoke!
pp
pp
Leurs trans - ports, leurs transports et leurs serments,
What are the vows, the vows they'd have us be - lieve?
mf
C'est fu - mé - e!
On - ly smoke!


pp
Le doux parler des amants,
What are the sighs lovers heave?
pp
Leurs transports et leurs serments, Oui
The vows they'd have us be-lieve? Yes,
mf
C'est fu-mé-e!
On-ly smoke!
C'est fu-mé-e!
On-ly smoke!
sf
c'est fu-mé-e, c'est fu-
on-ly smoke, on-ly
mé-
smoke.
pp
Oui c'est fu-mé-e, c'est fu-
Yes, on-ly smoke, on-ly
sf
mé-e!
smoke.
dim.
sf
Ped.
Ped.
p
e!
Dans l'air nous sui-
See how the smoke
p
Dans l'air nous sui-vons des yeux, Dans l'air
See how the smoke light-ly flies, See the
pp
vons des yeux, des
light-ly flies, light-ly
yeux, La fu-mé-e!
flies, See the smoke!
cresc.
nous sui-vons des
smoke that light-ly
yeux, La fu-
flies, See the
marcato.
cresc.
Ped.

cresc.
La fu - mé - e!
See the smoke!
f
Dans l'air
How light,
mé - e!
smoke!
cresc.
La fu - mé - e!
See the smoke!
Ah!
Ah!
f
mosso.
Ped.
Ped.
dim.
— nous sui - vons la fu mé - e Qui monte en tour -
— see how light it doth fly, While mount - ing on
— nous sui - vons la fu - mé - e Qui monte en tour -
— see how light it doth fly, While mount - ing on
dim.
p
nant, en tour - nant vers les cieux!
high, mount - ing up to the sky!
nant, en tour - nant vers les cieux!
high, mount - ing up to the sky!
p
La fu - mé - - - - e!
To the sky!
La fu - mé - - - - e!
To the sky!
dim.
pp
dim.


pp
La fu - mé - - - - - -
To the sky!
smorzando.
pp
La fu - mé - - - - - -
To the sky!
smorzando.
ppp
smorzando.
e!
e!
pppp
Allegretto molto. (♩.= 108.)
BASSES.
mf
Mais nous ne voyons pas
But why do we not see
f
p

Allegro moderato. (♩= 92.)

(Entrance of Carmen.)

la ____ Carmen - ci - ta!
la ____ Carmen - ci - ta!

TENORS.

La voi-là!
That is she!

BASSES.

La voi-là!
That is she!

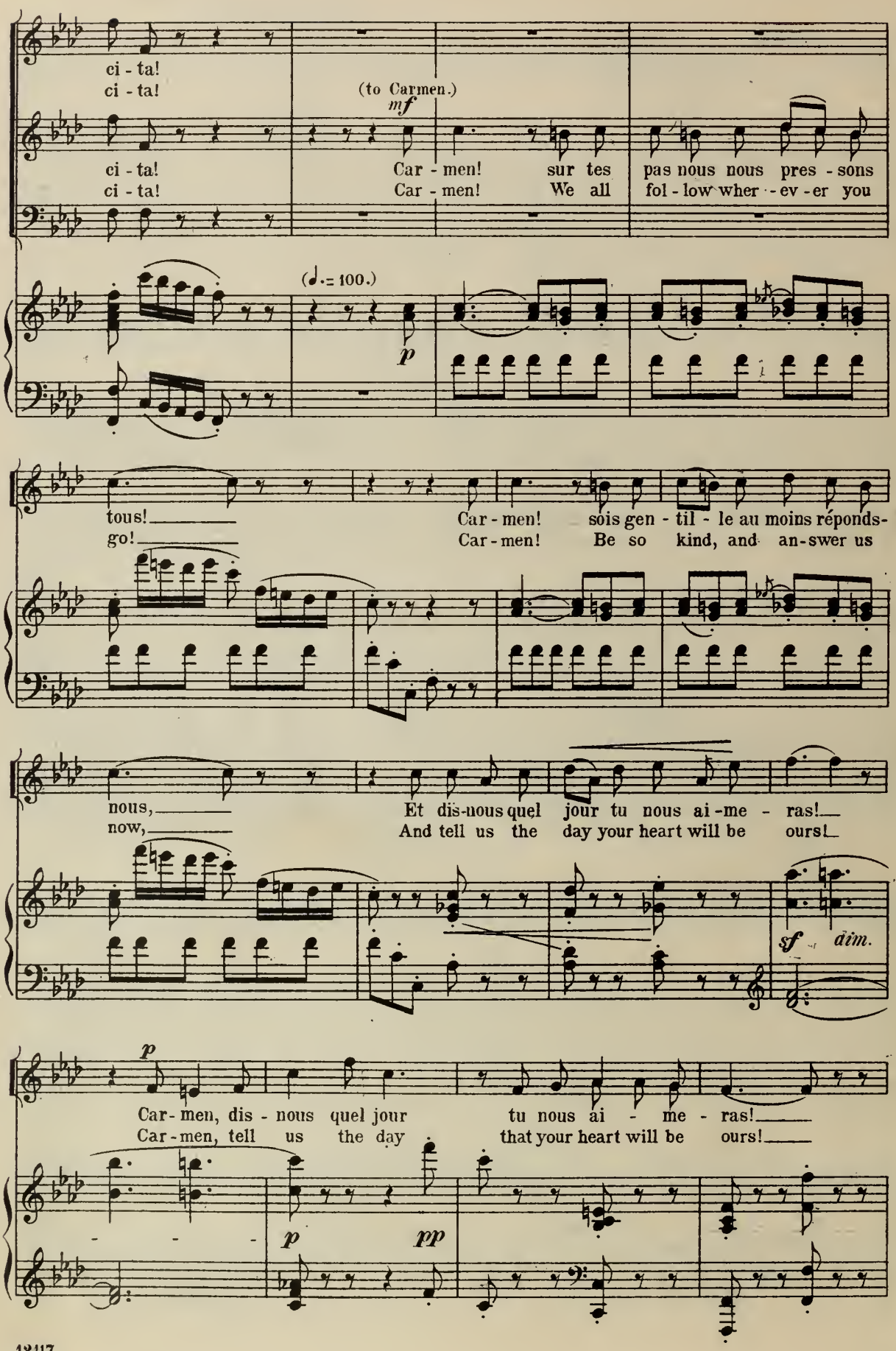
SOPRANOS.

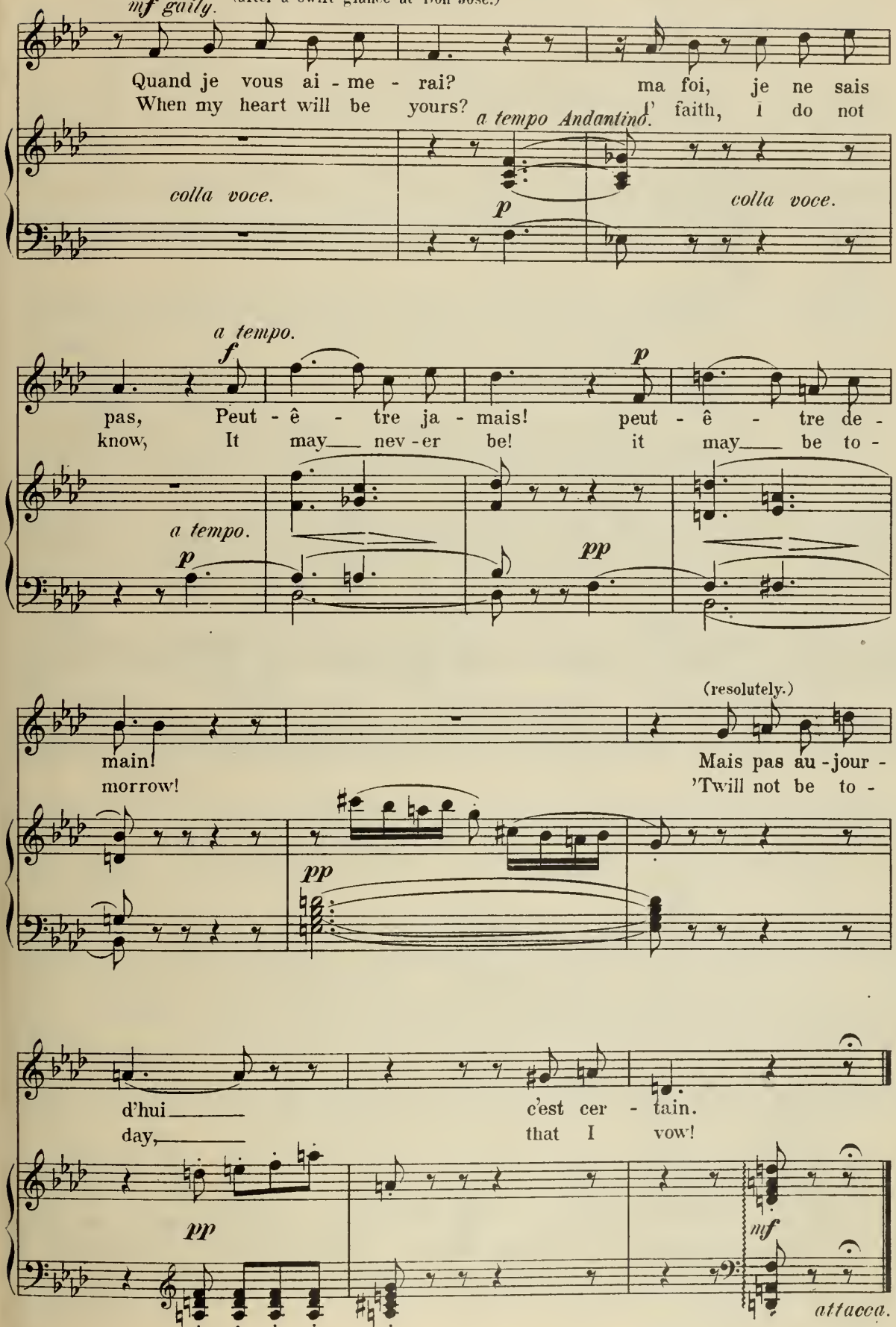
La voi - là!
That is
voi - là la Carmen -
That is la Carmen -

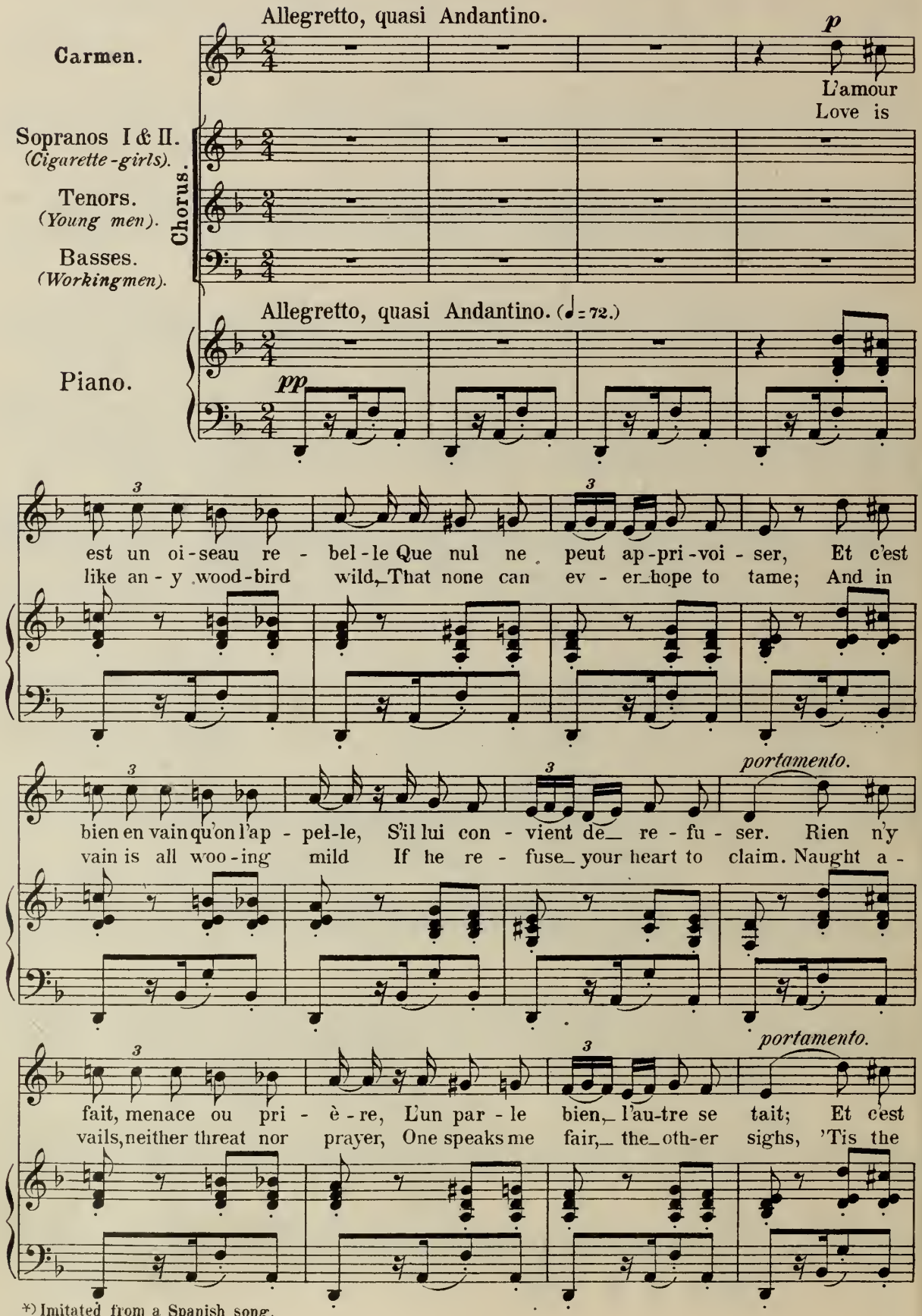
TENORS.

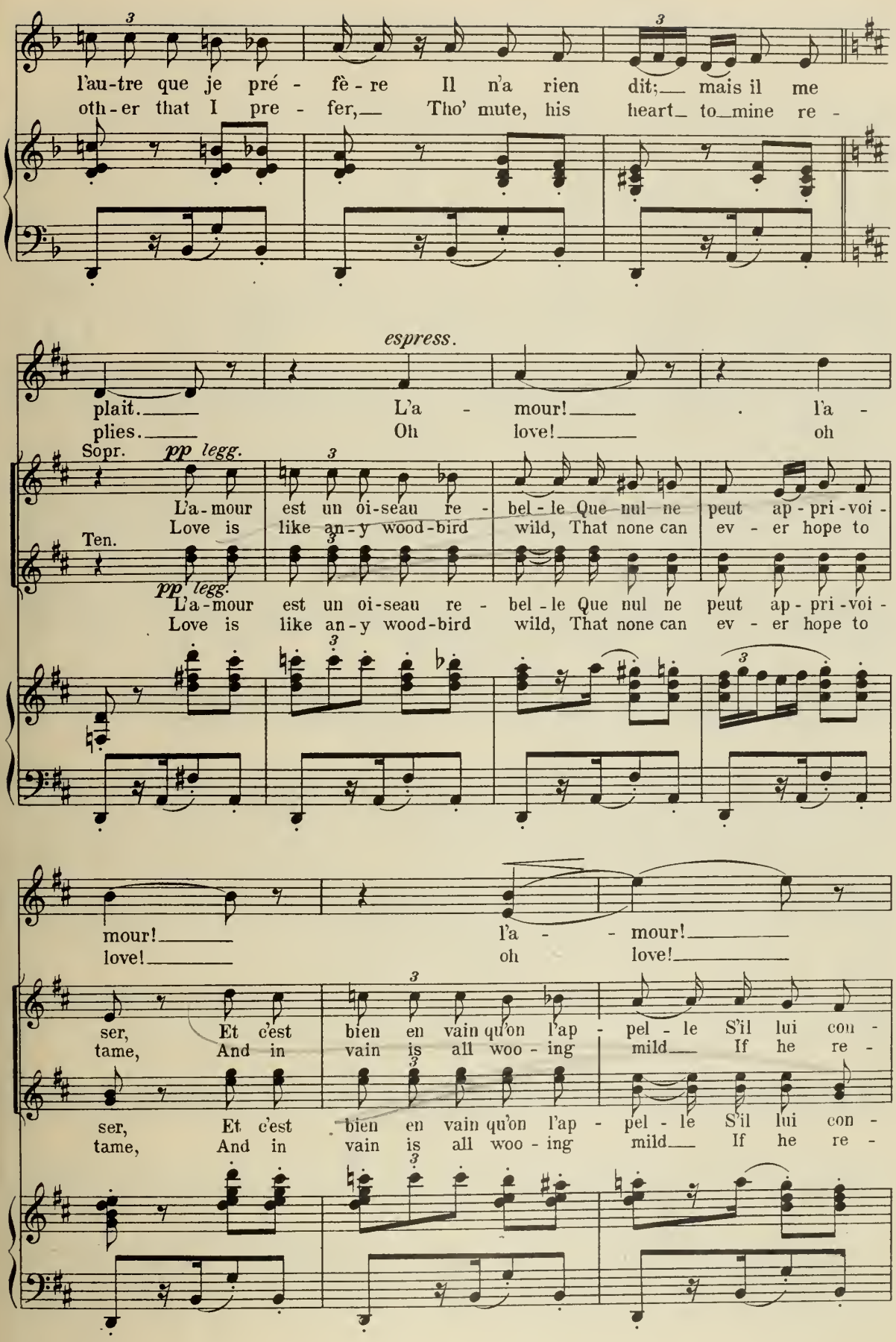
La voi - là!
That is she!
voi - là la Carmen -
That is la Carmen -

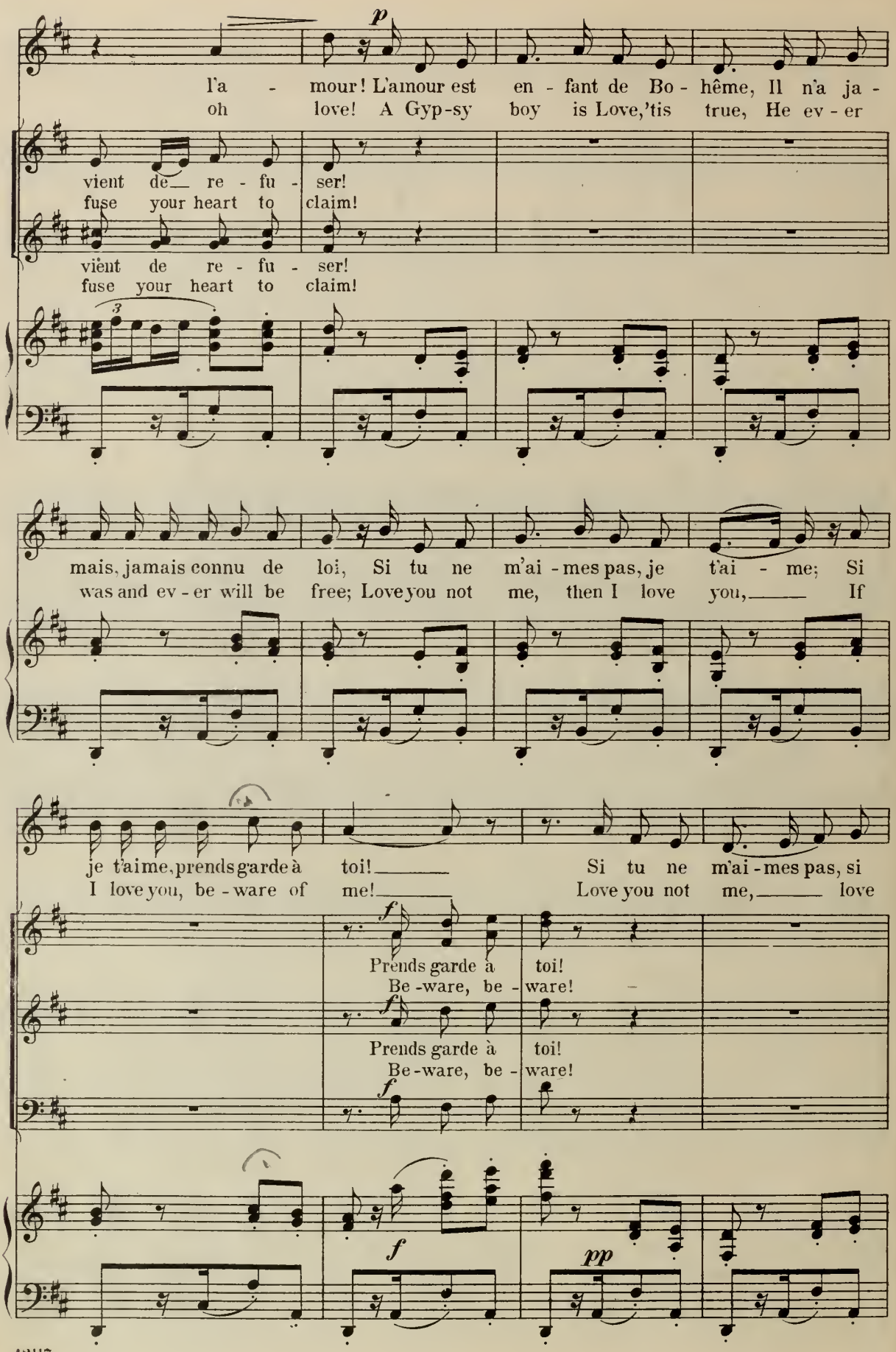
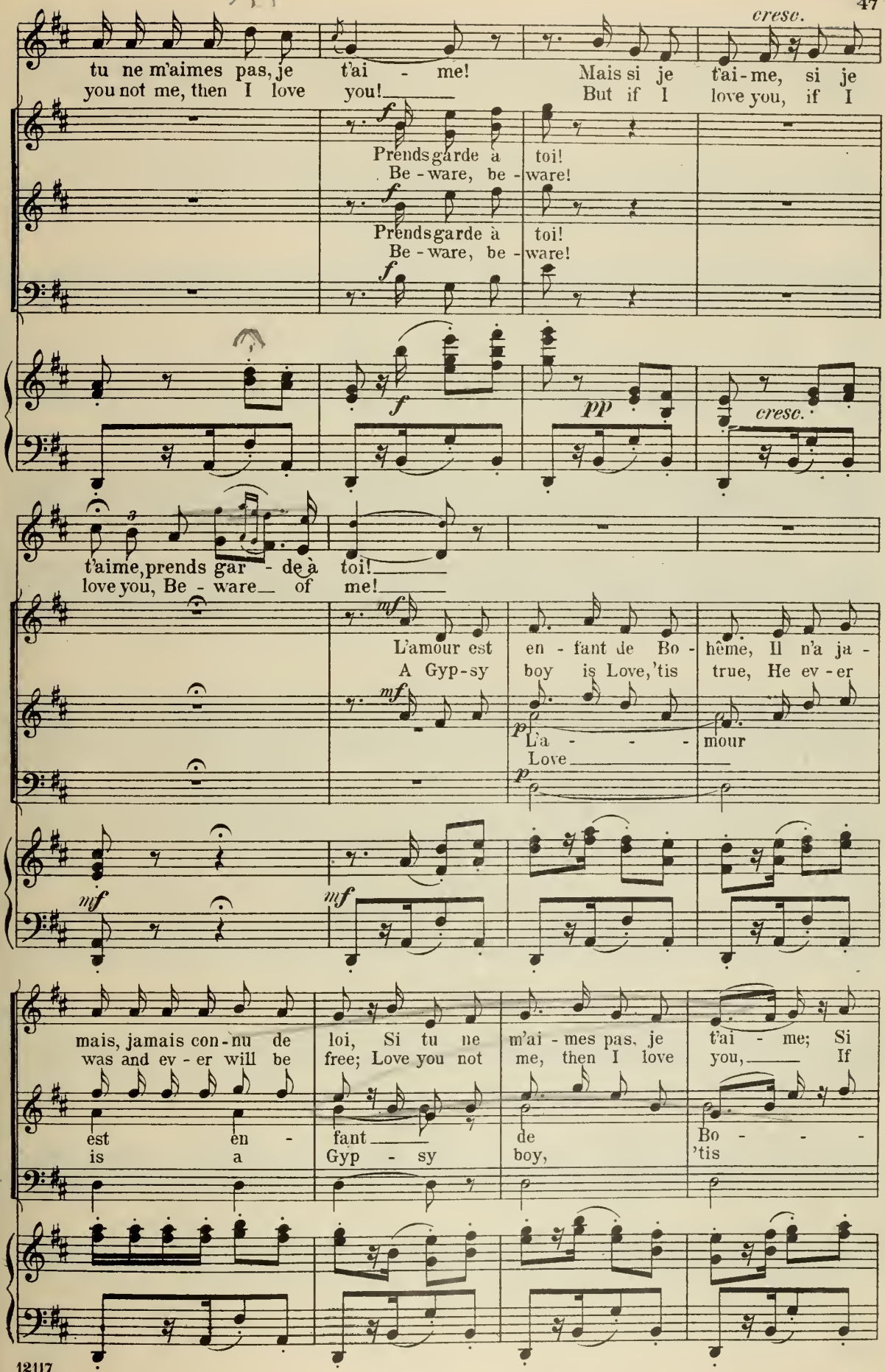
BASSES.

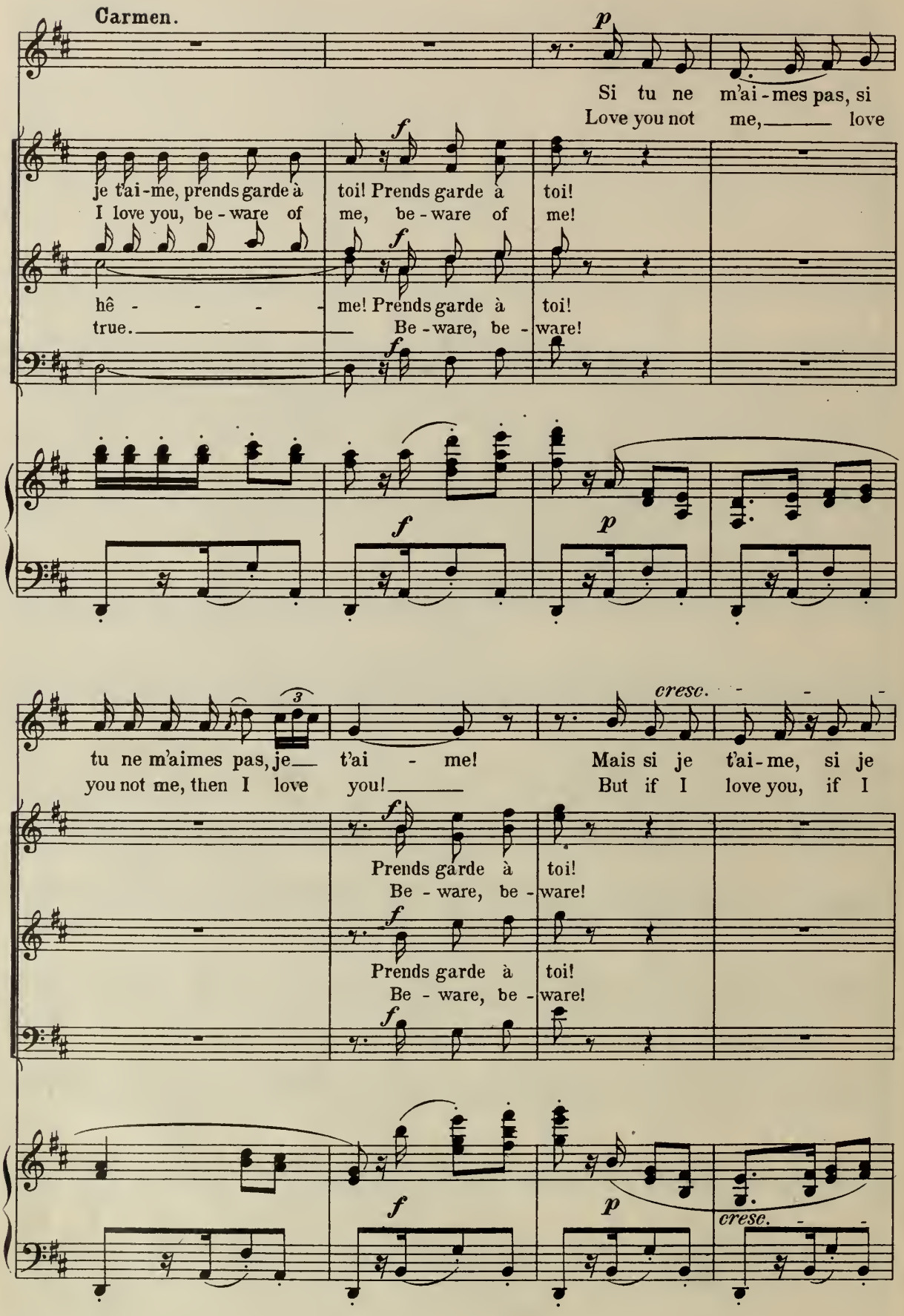

ci - ta!
ci - ta!
(to Carmen.)
mf
ci - ta!
ci - ta!
Car - men! sur tes pas nous nous pres - sons
Car - men! We all fol - low wher - ev - er you
(♩.= 100.)
p
tous!
go!
Car - men! sois gen - til - le au moins réponds-
Car - men! Be so kind, and an-swer us
nous,
now,
Et dis-nous quel jour tu nous ai-me - ras!
And tell us the day your heart will be ours!
sf
dim.
p
Car - men, dis - nous quel jour tu nous ai - me - ras!
Car - men, tell us the day that your heart will be ours!
p
pp

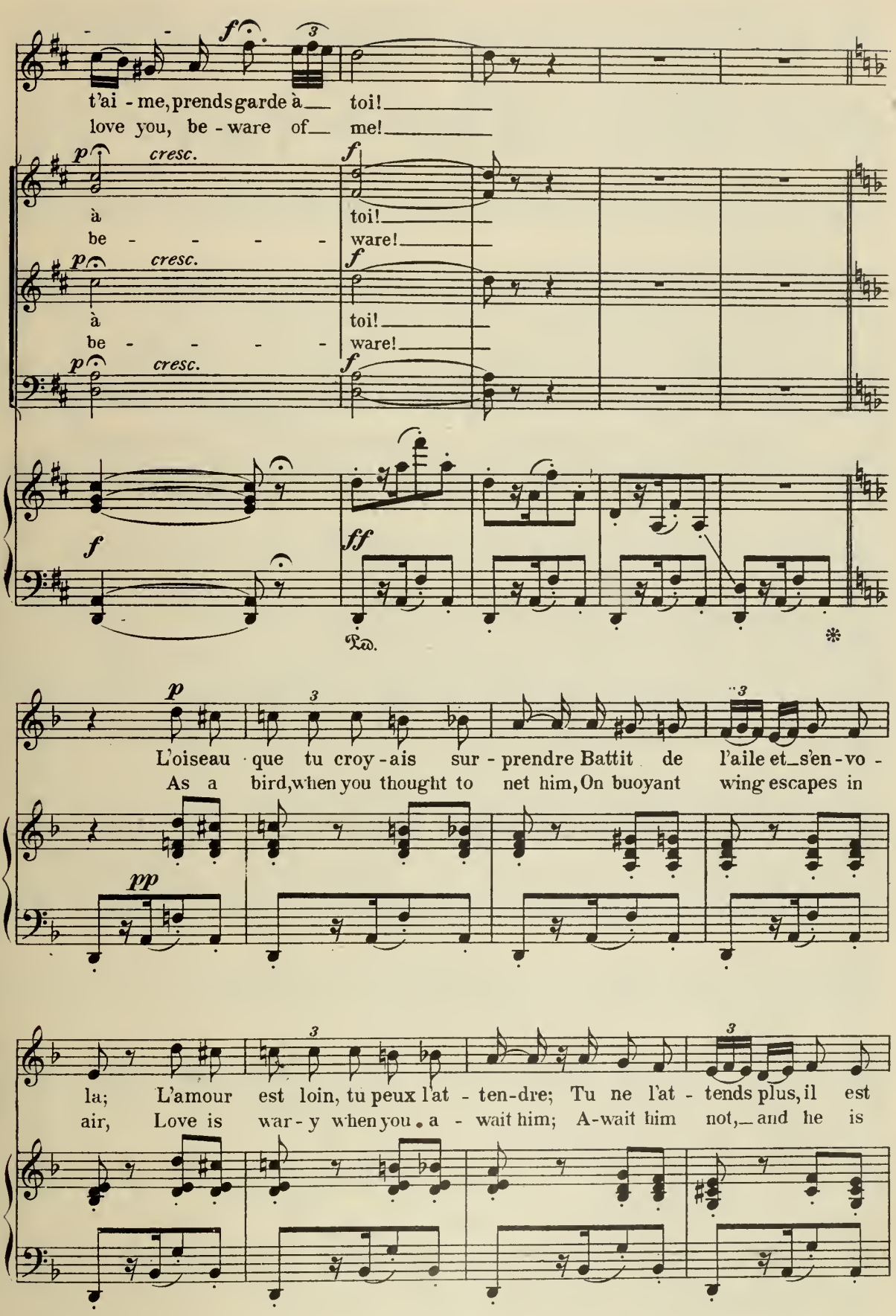

quasi Recit.
mf gaily.
(after a swift glance at Don José.)
Quand je vous ai - me - rai? ma foi, je ne sais
When my heart will be yours? I' faith, I do not
a tempo Andantino.
colla voce.
p
colla voce.
a tempo.
f
p
pas, Peut - ê - tre ja - mais! peut - ê - tre de -
know, It may nev - er be! it may be to -
a tempo.
p
pp
(resolutely.)
main!
morrow!
Mais pas au - jour -
'Twill not be to -
pp
d'hui
day,
c'est cer - tain.
that I vow!
pp
mf
attacca.

Nº 5. Habanera.*)

*) Imitated from a Spanish song.


l'au-tre que je pré - fè - re Il n'a rien dit; mais il me
oth-er that I pre - fer, Tho' mute, his heart to mine re -
espress.
plait. L'a - mour! l'a -
plies. Oh love! oh
Sopr.
pp legg.
L'a-mour est un oi-seau re - bel-le Que nul ne peut ap-pri-voi-
Love is like an-y wood-bird wild, That none can ev - er hope to
Ten.
pp legg.
L'a-mour est un oi-seau re - bel-le Que nul ne peut ap-pri-voi-
Love is like an-y wood-bird wild, That none can ev - er hope to
mour! l'a - mour!
love! oh love!
ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui con -
tame, And in vain is all woo - ing mild If he re -
ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui con -
tame, And in vain is all woo - ing mild If he re -


p
l'a - mour! L'amour est en - fant de Bo - hême, Il n'a ja -
oh love! A Gyp-sy boy is Love,'tis true, He ev - er
vient de re - fu - ser!
fuse your heart to claim!
vient de re - fu - ser!
fuse your heart to claim!
mais, jamais connu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
was and ev - er will be free; Love you not me, then I love you, If
je t'aime, prends garde à toi! Si tu ne m'ai - mes pas, si
I love you, be - ware of me! Love you not me, love
f
Prends garde à toi!
Be - ware, be - ware!
Prends garde à toi!
Be - ware, be - ware!
f
f
pp

cresc.
tu ne m'aimes pas, je t'ai - me! Mais si je t'ai-me, si je
you not me, then I love you! But if I love you, if I
Prends garde à toi!
Be - ware, be - ware!
Prends garde à toi!
Be - ware, be - ware!
cresc.
t'aime, prends gar - de à toi!
love you, Be - ware of me!
L'amour est en - fant de Bo - hême, Il n'a ja -
A Gyp-sy boy is Love, 'tis true, He ev - er
L'a - - - mour
Love
mais, jamais con-nu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
was and ev - er will be free; Love you not me, then I love you, If
est en - fant de Bo - - -
is a Gyp - sy boy, 'tis


Carmen.
Si tu ne m'ai-mes pas, si
Love you not me, love
je t'ai-me, prends garde à toi! Prends garde à toi!
I love you, be-ware of me, be-ware of me!
hê - - - - me! Prends garde à toi!
true. Be-ware, be-ware!
tu ne m'aimes pas, je t'ai - me! Mais si je t'ai-me, si je
you not me, then I love you! But if I love you, if I
Prends garde à toi!
Be-ware, be-ware!
Prends garde à toi!
Be-ware, be-ware!
cresc.
cresc.


t'ai - me, prends garde à toi!
love you, be - ware of me!
p cresc. f
à toi!
be - - - - - ware!
p cresc. f
à toi!
be - - - - - ware!
p cresc. f
f ff
Ped. *
p
L'oiseau que tu croy - ais sur - prendre Battit de l'aile et s'en - vo -
As a bird, when you thought to net him, On buoyant wing escapes in
pp
la; L'amour est loin, tu peux l'at - ten - dre; Tu ne l'at - tends plus, il est
air, Love is war - y when you a - wait him; A - wait him not, and he is

portamento.

là! Tout au - tour de toi vi - te, vi - te, Il vient, s'en va, puis il re -
there! All a - round you he swift-ly sweeps, Now here, now there he light-ly

portamento.

vient; Tu crois le te - nir, il t'é - vi - te; Tu crois l'é - vi - ter, il te
flies, When you deem him yours, he e - scapes; You'd fain e - scape, and you are

tient! L'a - mour! l'a -
his! Oh love! oh

Sopr. *pp legg.*

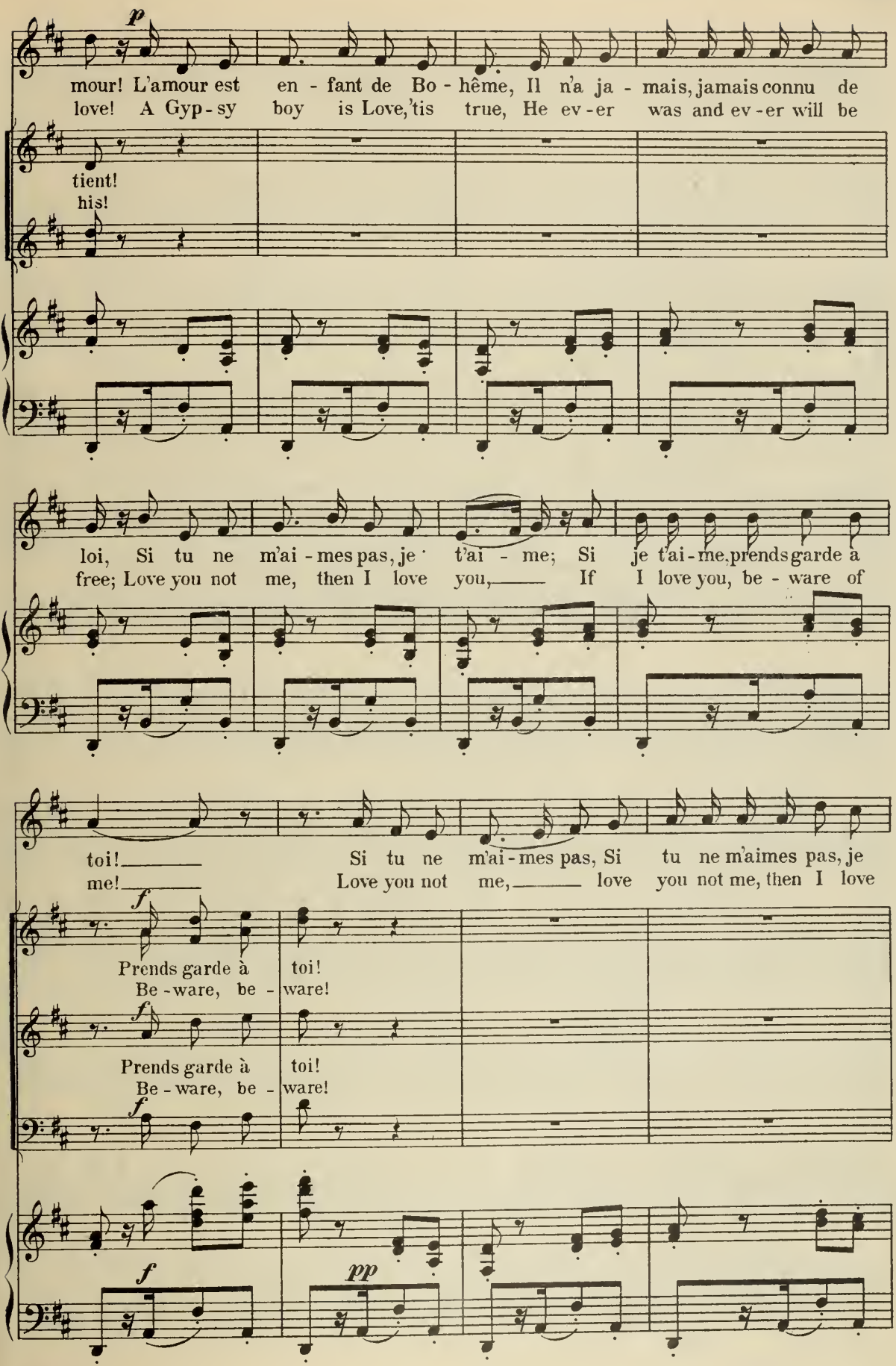
Tout au - tour de toi vi - te, vite Il vient, s'en va, puis il re -

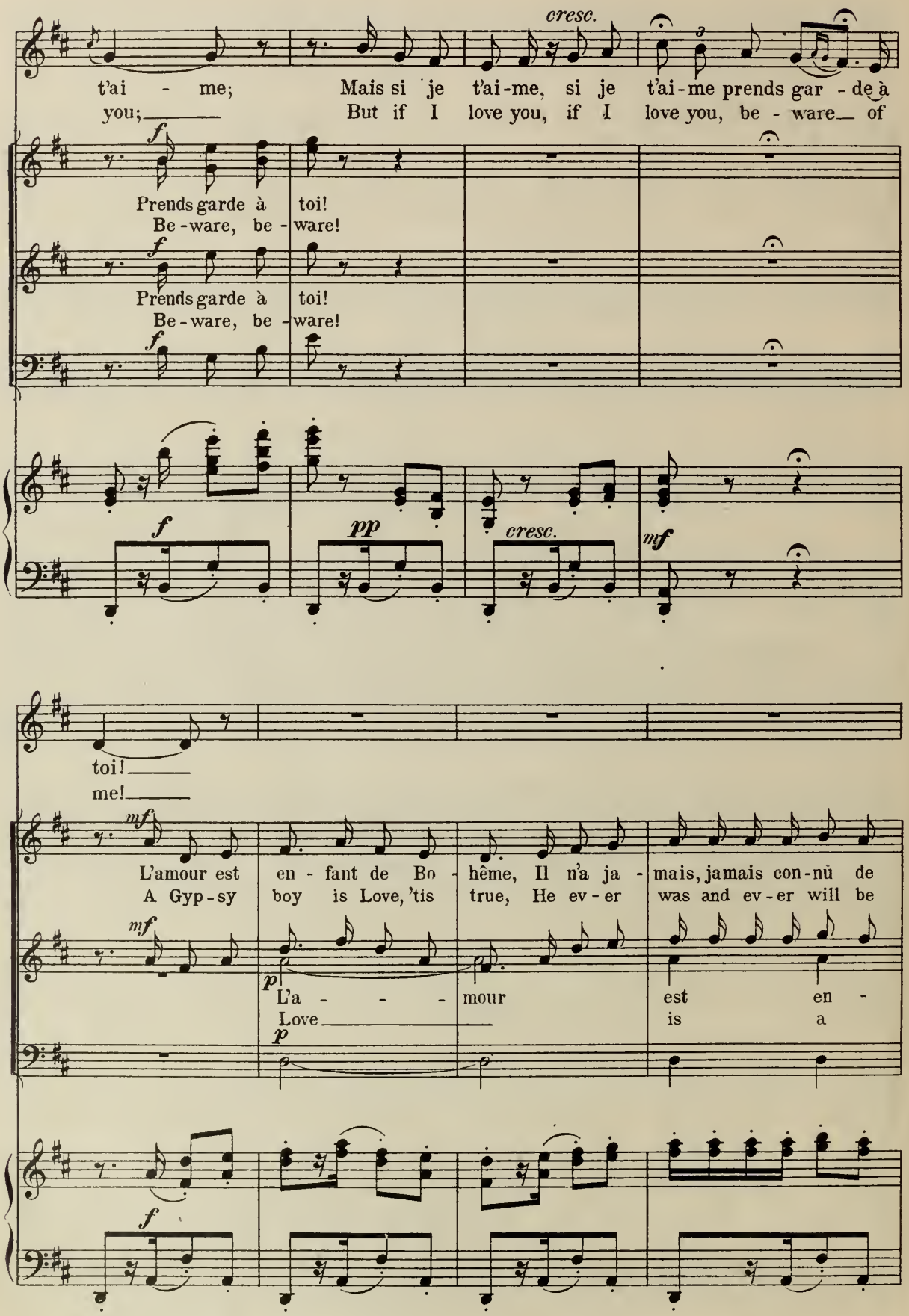
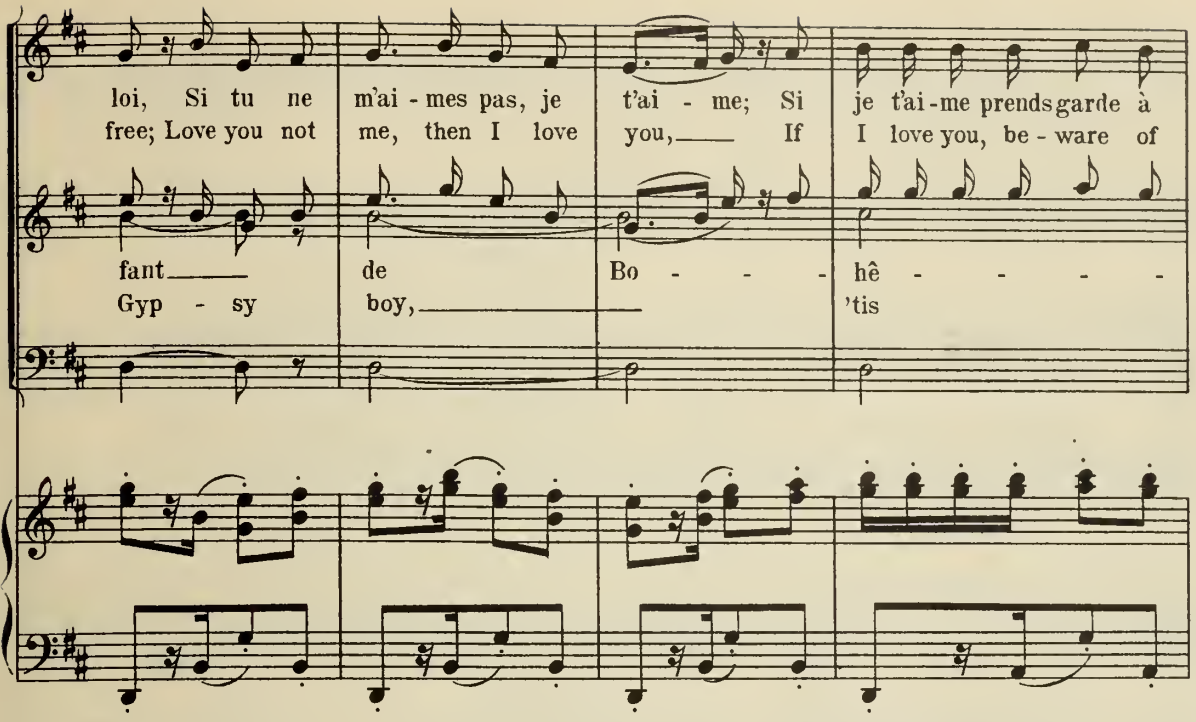
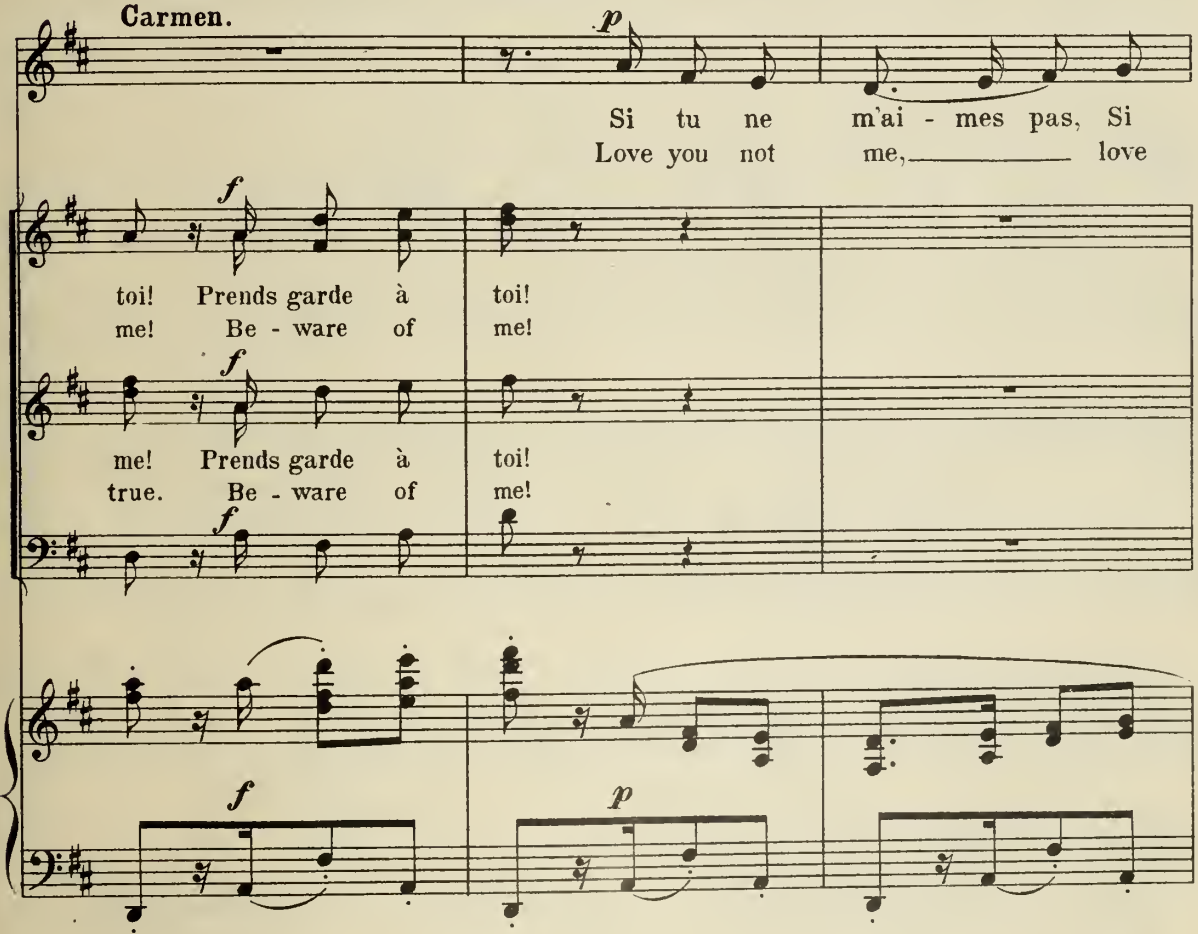
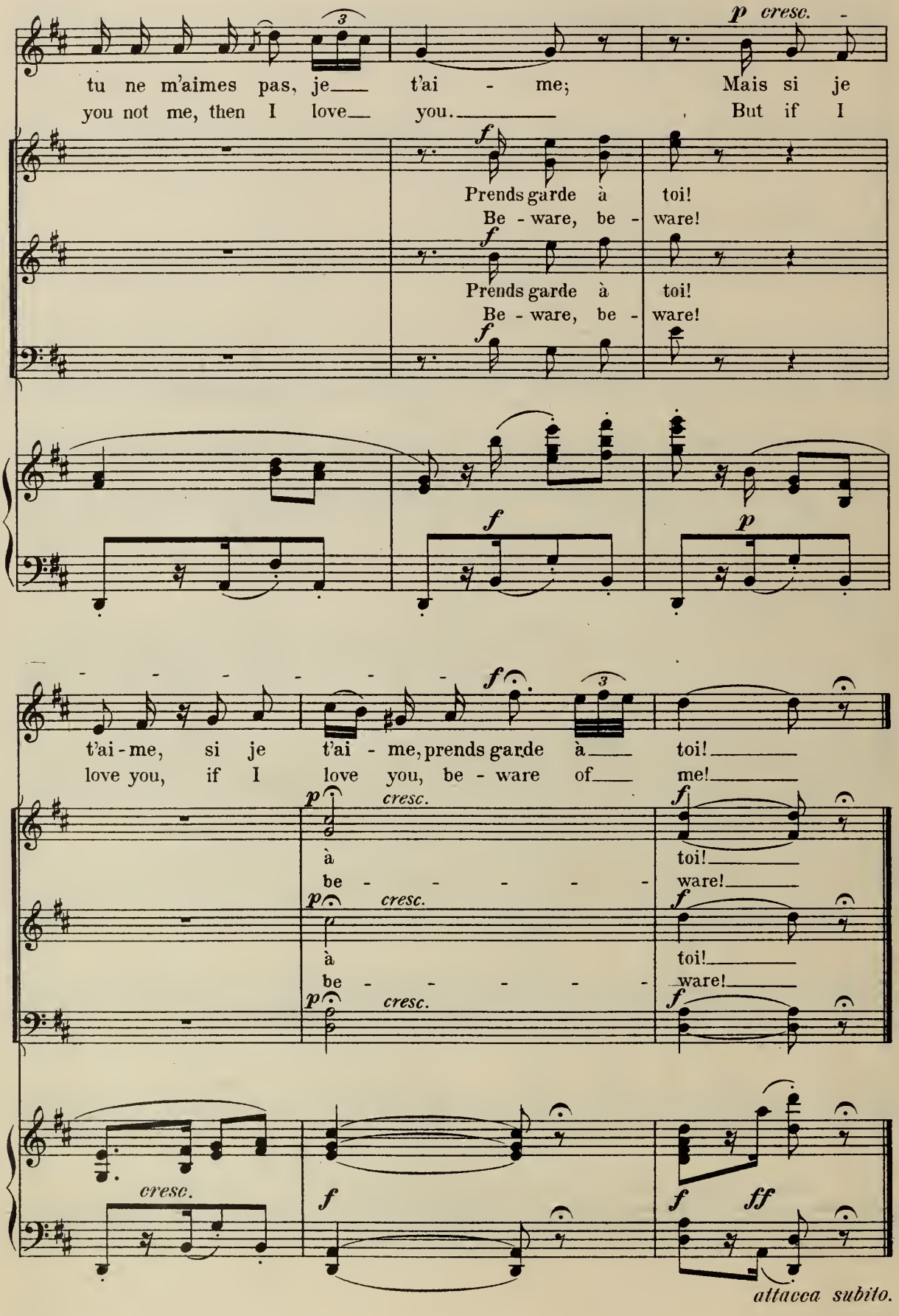
Ten. *pp legg.*

All a - round you he swift - ly sweeps, Now here, now there he light - ly

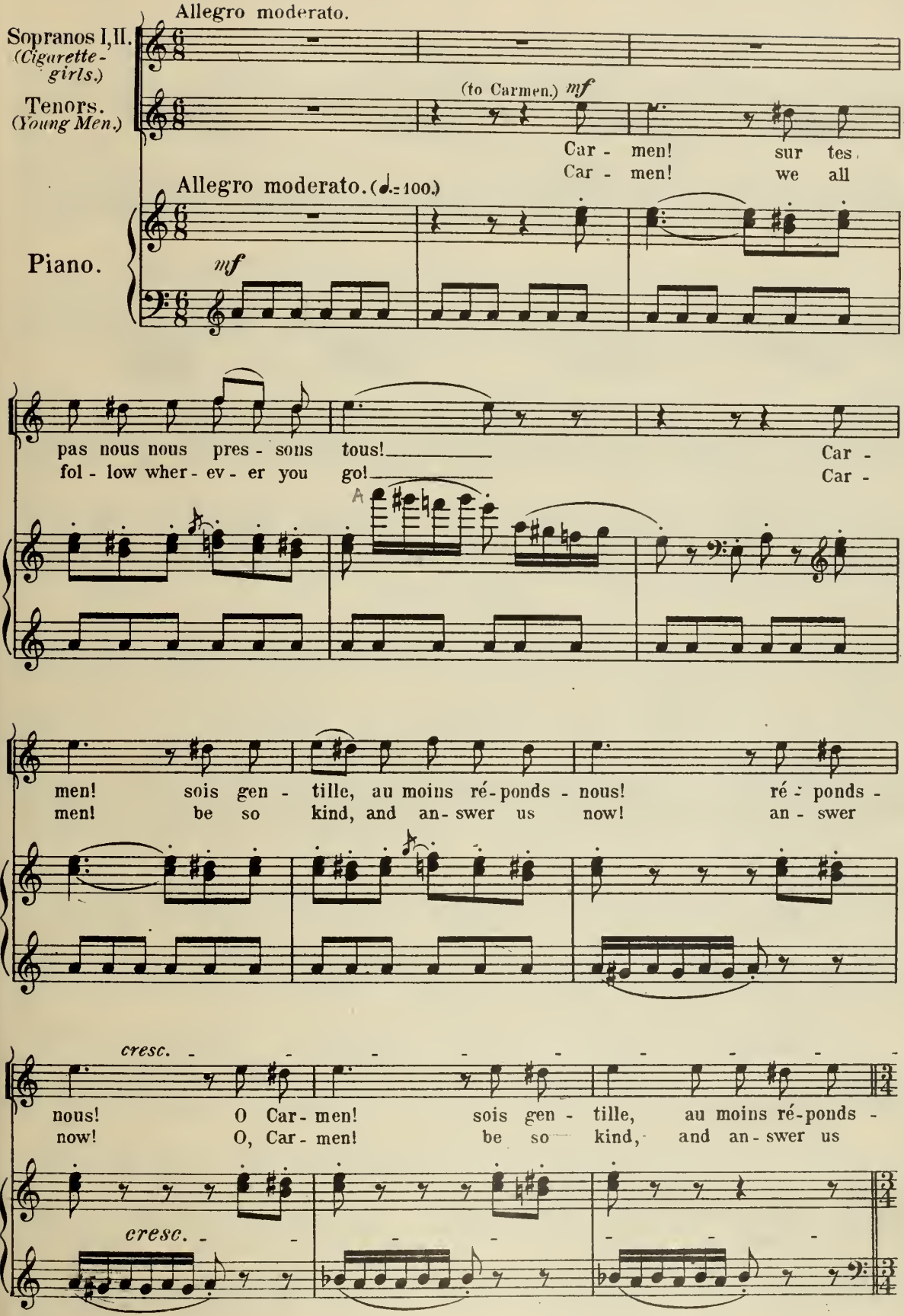
mour! l'a - mour! l'a -
love! oh love! oh

vient; Tu crois le te - nir, il t'é - vi - te; Tu crois l'é - vi - ter, il te
flies; When you deem him yours, he e - scapes; You'd fain e - scape, and you are

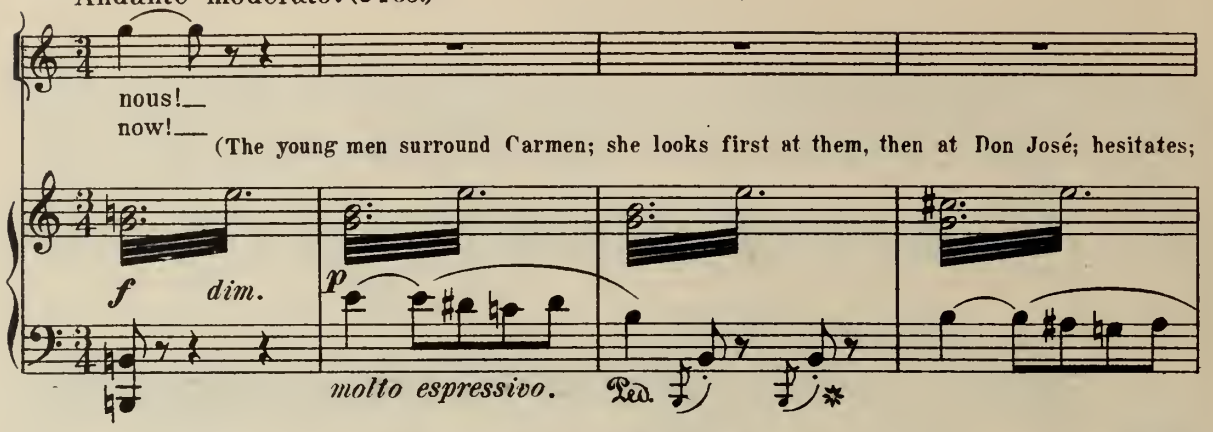

p
mour! L'amour est en - fant de Bo - hême, Il n'a ja - mais, jamais connu de
love! A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be
tient!
his!
loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai - me, prends garde à
free; Love you not me, then I love you, If I love you, be - ware of
toi!
me!
Si tu ne m'ai - mes pas, Si tu ne m'aimes pas, je
Love you not me, love you not me, then I love
f
Prends garde à toi!
Be - ware, be - ware!
f
Prends garde à toi!
Be - ware, be - ware!
f
pp


cresc.
t'ai - me;
you;
Mais si je t'ai-me, si je t'ai-me prends gar - de à
But if I love you, if I love you, be - ware of
f
Prends garde à toi!
Be-ware, be-ware!
f
Prends garde à toi!
Be-ware, be-ware!
f
f
pp
cresc.
mf
toi!
me!
mf
L'amour est en - fant de Bo - hême, Il n'a ja - mais, jamais con-nû de
A Gyp-sy boy is Love, 'tis true, He ev-er was and ev-er will be
mf
p
L'a - - - mour est en -
Love is a
p
f

loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai-me prends garde à
free; Love you not me, then I love you, If I love you, be - ware of
fant de Bo - - - hê - - - - -
Gyp - sy boy, 'tis

Carmen.
p
Si tu ne m'ai - mes pas, Si
Love you not me, love
f
toi! Prends garde à toi!
me! Be - ware of me!
f
me! Prends garde à toi!
true. Be - ware of me!
f
f
p

tu ne m'aimes pas, je t'ai - me;
you not me, then I love you.
p cresc.
Mais si je
But if I
Prends garde à toi!
Be - ware, be - ware!
Prends garde à toi!
Be - ware, be - ware!
t'ai - me, si je t'ai - me, prends garde à toi!
love you, if I love you, be - ware of me!
cresc.
à be - - - - - ware!
cresc.
cresc.
attacca subito.

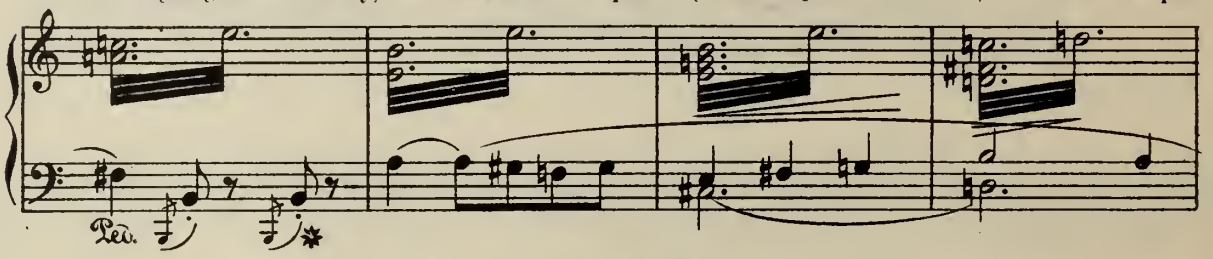
Nº 6. Scene.

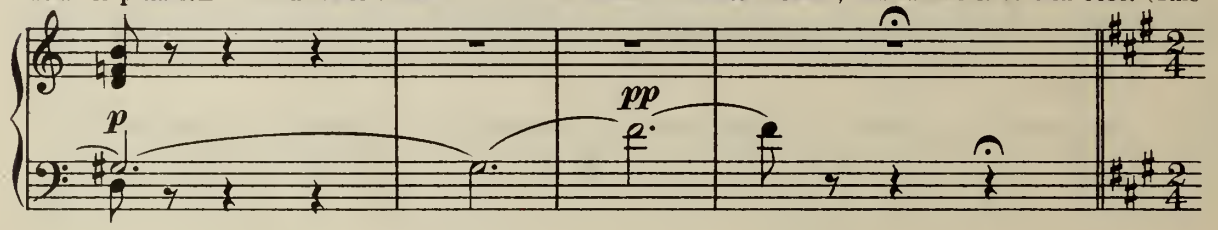
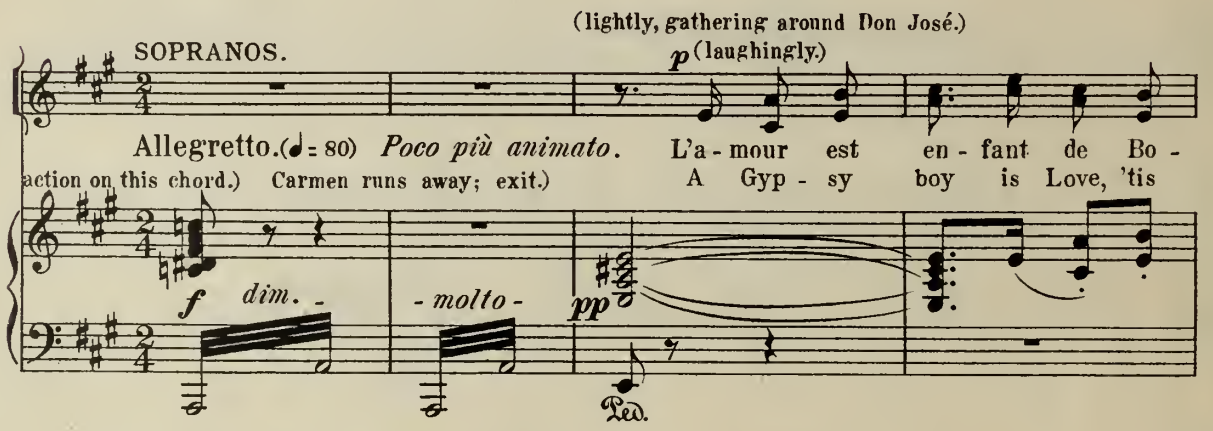
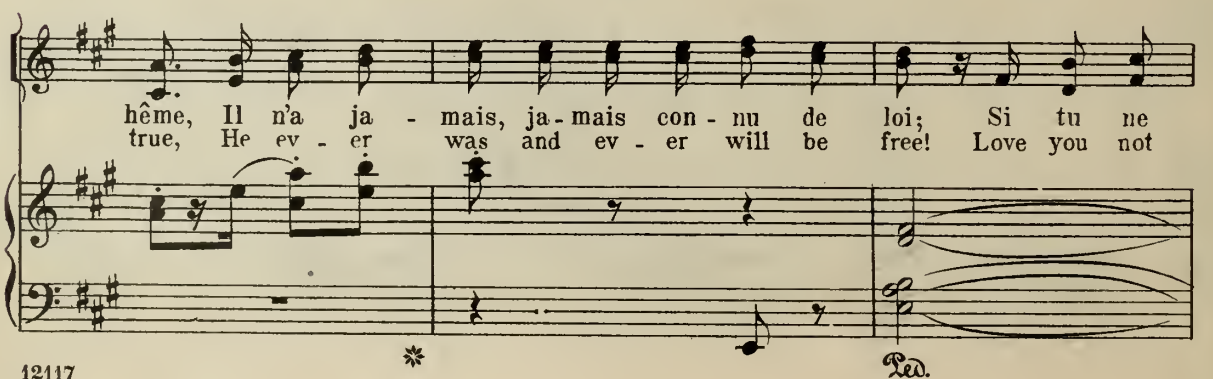
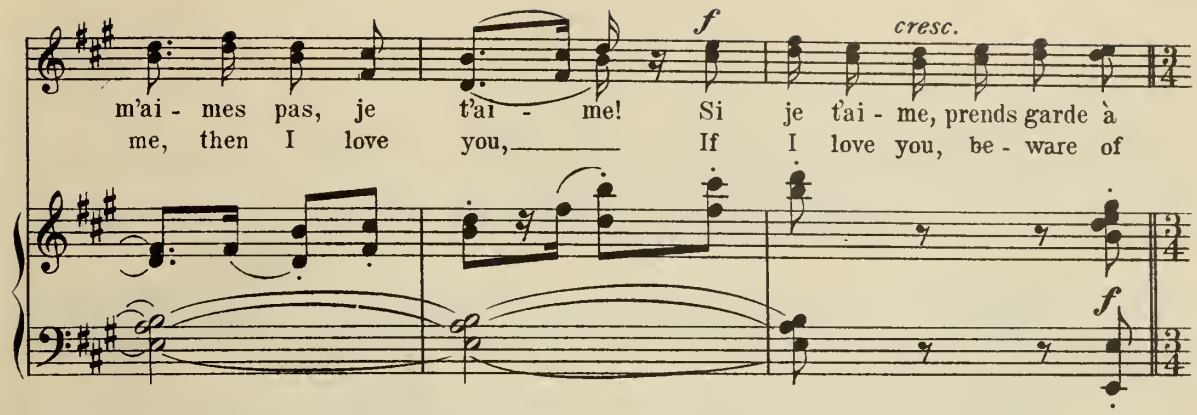

Allegro moderato.
Sopranos I, II.
(Cigarette-girls.)
Tenors.
(Young Men.)
(to Carmen.) mf
Car - men! sur tes
Car - men! we all
Allegro moderato. (♩= 100.)
Piano.
mf
pas nous nous pres - sons tous! Car -
fol - low wher - ev - er you go! Car -
A
men! sois gen - tille, au moins ré - ponds - nous! ré - ponds -
men! be so kind, and an - swer us now! an - swer
cresc.
nous! O Car - men! sois gen - tille, au moins ré - ponds -
now! O, Car - men! be so kind, and an - swer us
cresc.

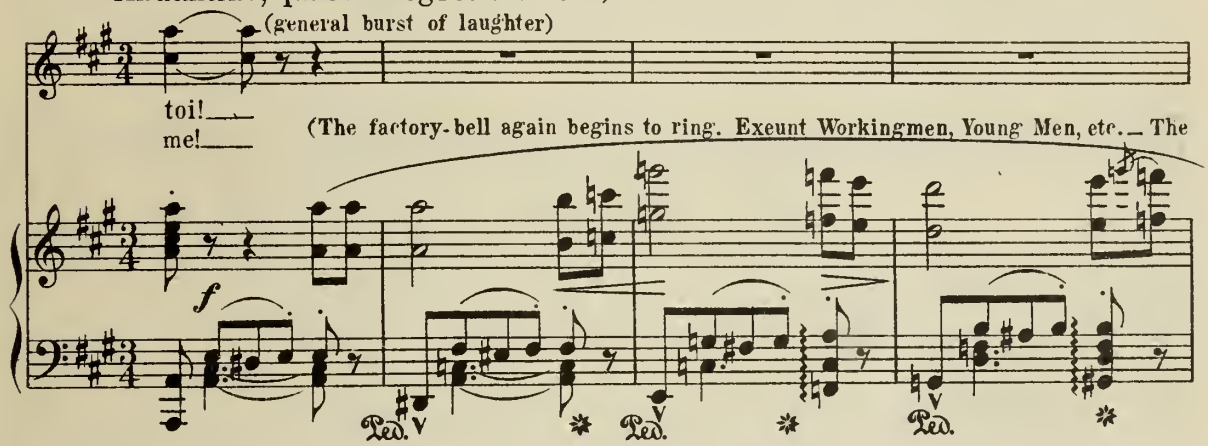
Andante moderato. (♩= 58.)

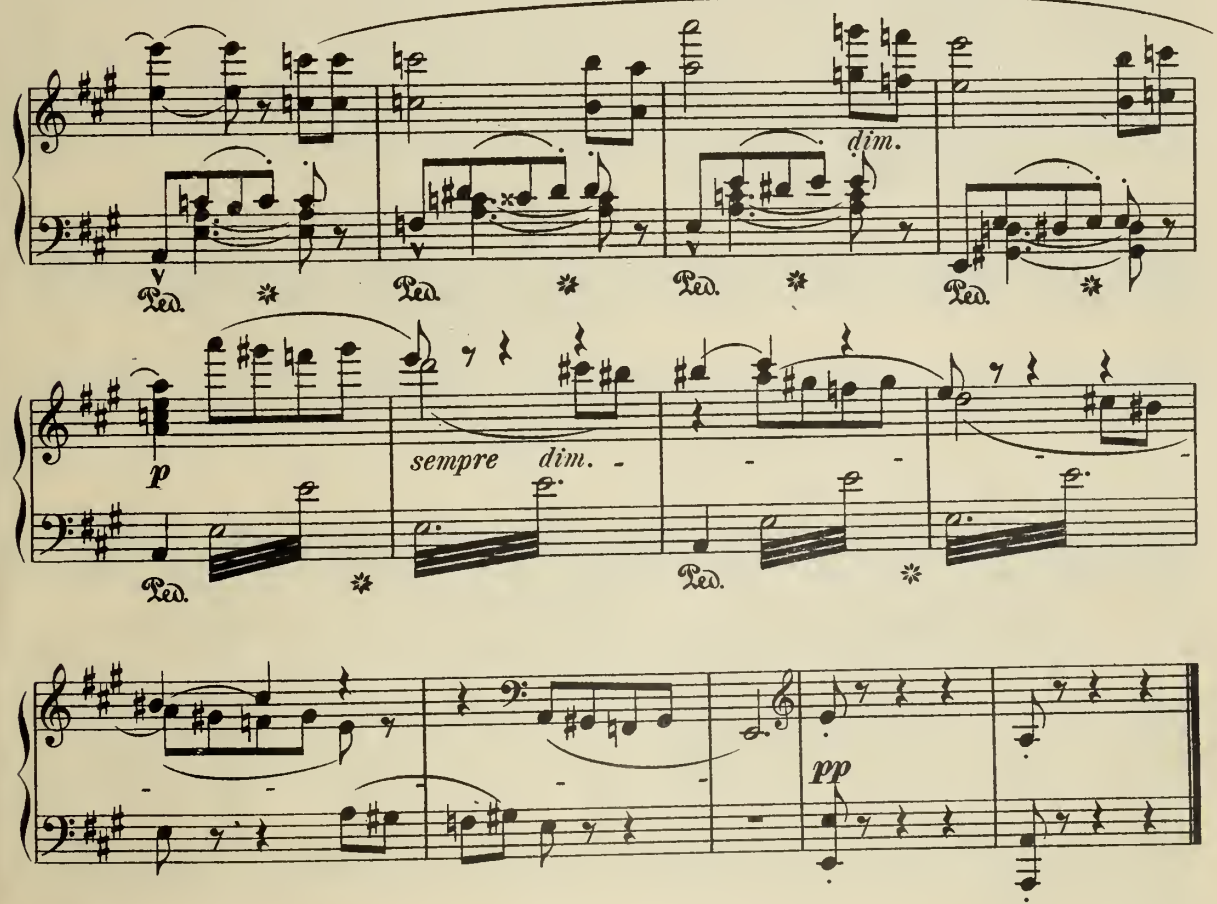
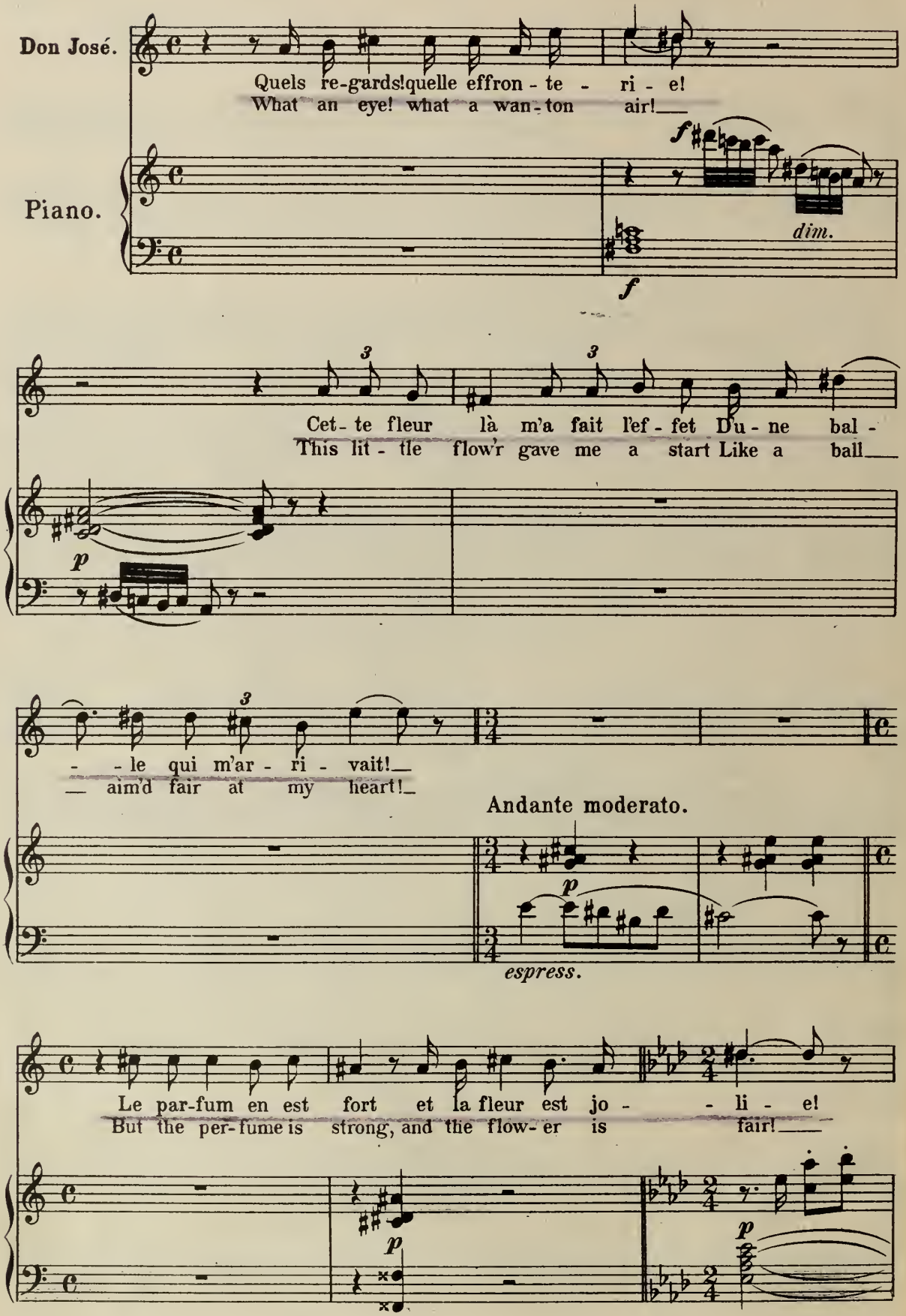
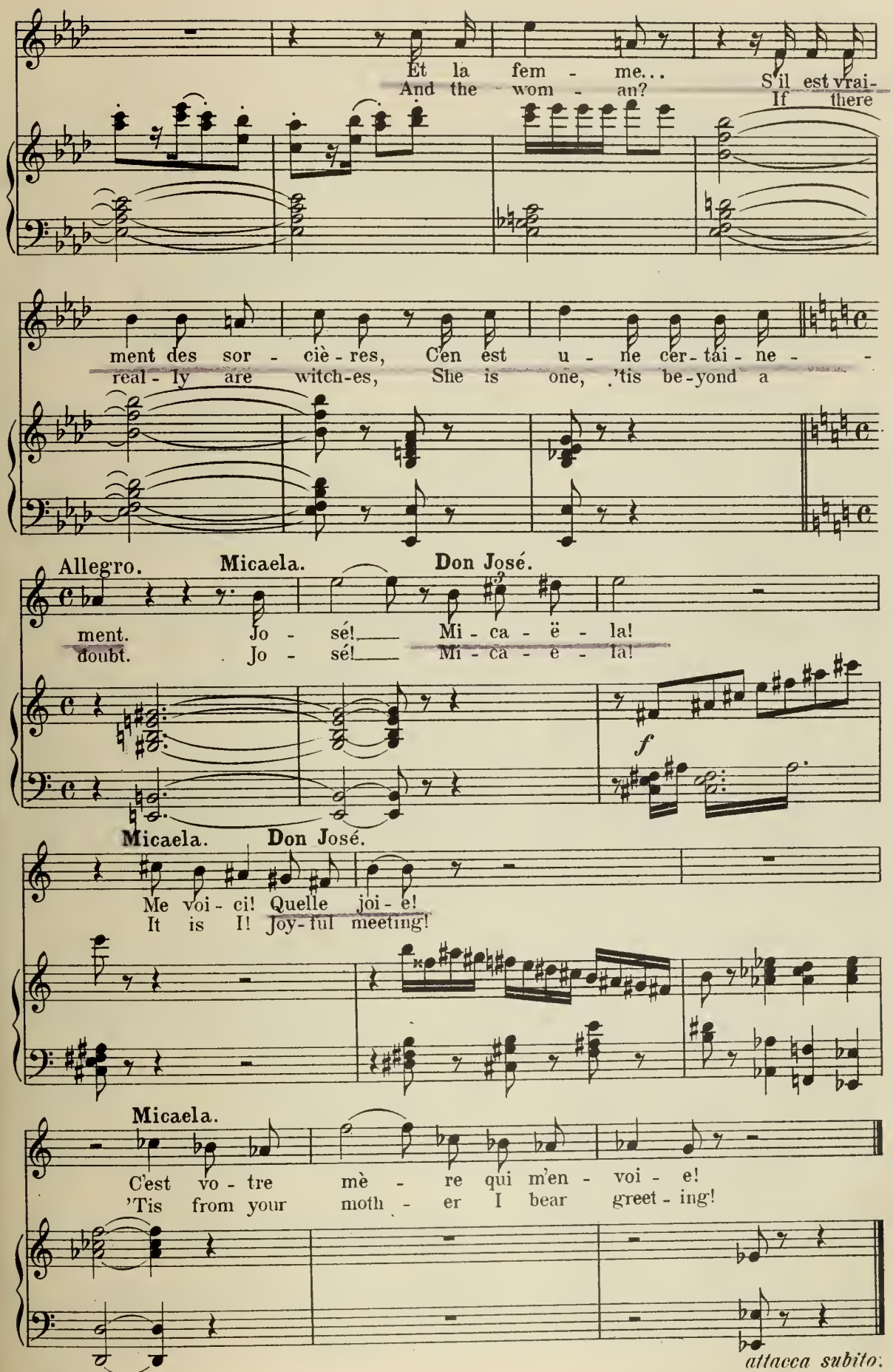


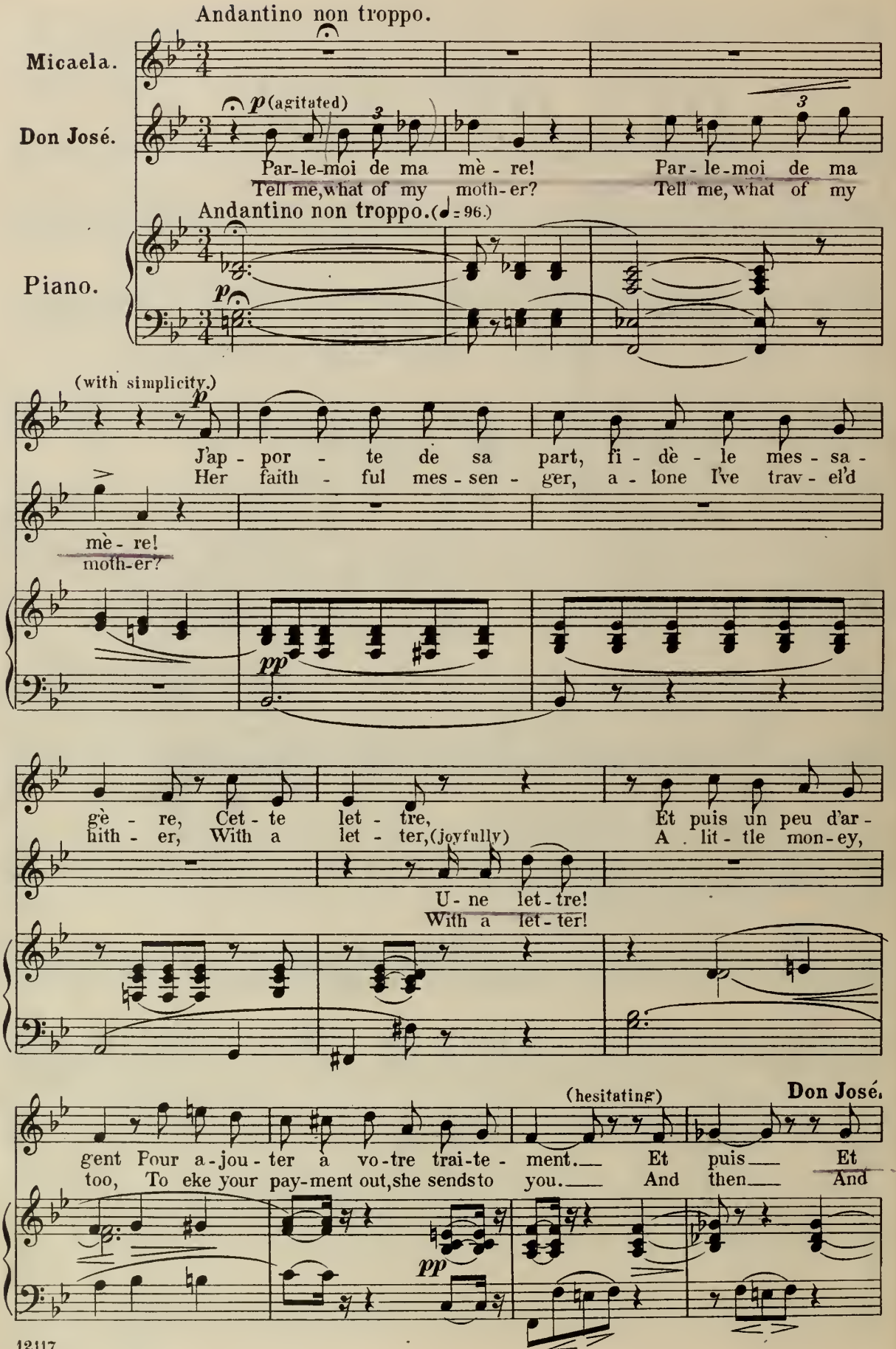
turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied



with his primer.— Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This

(lightly, gathering around Don José.)

Andantino, quasi Allegretto. (♩ = 104.)



Soldiers enter guard-house. Don José is left alone; he picks up the flowers, which had fallen at his feet.)

Nº 6bis Recitative.


Et la fem - me...
And the wom - an?
S'il est vrai-
If there
ment des sor - cièr - es, C'en est u - ne cer-tai - ne - -
real - ly are witch-es, She is one, 'tis be-yond a
Allegro.
Micaela.
Don José.
ment. Jo - sé! Mi - ca - ë - la!
doubt. Jo - sé! Mi - ca - ë - la!
f
Micaela.
Don José.
Me voi - ci! Quelle joi - e!
It is I! Joy-ful meeting!
Micaela.
C'est vo - tre mè - re qui m'en - voi - e!
'Tis from your moth - er I bear greet - ing!
attacca subito.

Nº 7. Duet.

Andantino non troppo.
Micaela.
Don José.
Piano.
p (agitated)
Par-le-moi de ma mè - re!
Tell me, what of my moth-er?
Par - le - moi de ma
Tell me, what of my
Andantino non troppo. (♩ = 96.)
(with simplicity.)
J'ap - por - te de sa part, fi - dè - le mes - sa -
Her faith - ful mes - sen - ger, a - lone I've trav - el'd
mè - re!
moth-er?
gè - re, Cet - te let - tre, Et puis un peu d'ar -
hith - er, With a let - ter, (joyfully) A lit - tle mon - ey,
U - ne let - tre!
With a let - ter!
(hesitating)
Don José.
gent Pour a - jou - ter a vo - tre trai - te - ment. Et puis Et
too, To eke your pay-ment out, she sends to you. And then And

Micaela. *rit.* *a tempo.*

puis? Et puis vraiment je n'o - se! Et puis, et puis en-
then? And then I hard-ly dare to! And then there's something

colla voce. *pp*

core une au-tre cho - se Qui vaut mieux que l'ar - gent,
else she bade me bear you, Worth more than an - y gold;

Don José.

Et qui pour un bon fils Au - ra sans doute plus de prix. Cette au-tre
And, for a lov-ing son, Must sure-ly be of worth un - told! What can it

Micaela.

cho - se, quelle est - el - le? Par - le donc! Oui je par - le - rai.
be, then? You will tell me, will you not? Yes, for tell I must.

cresc.

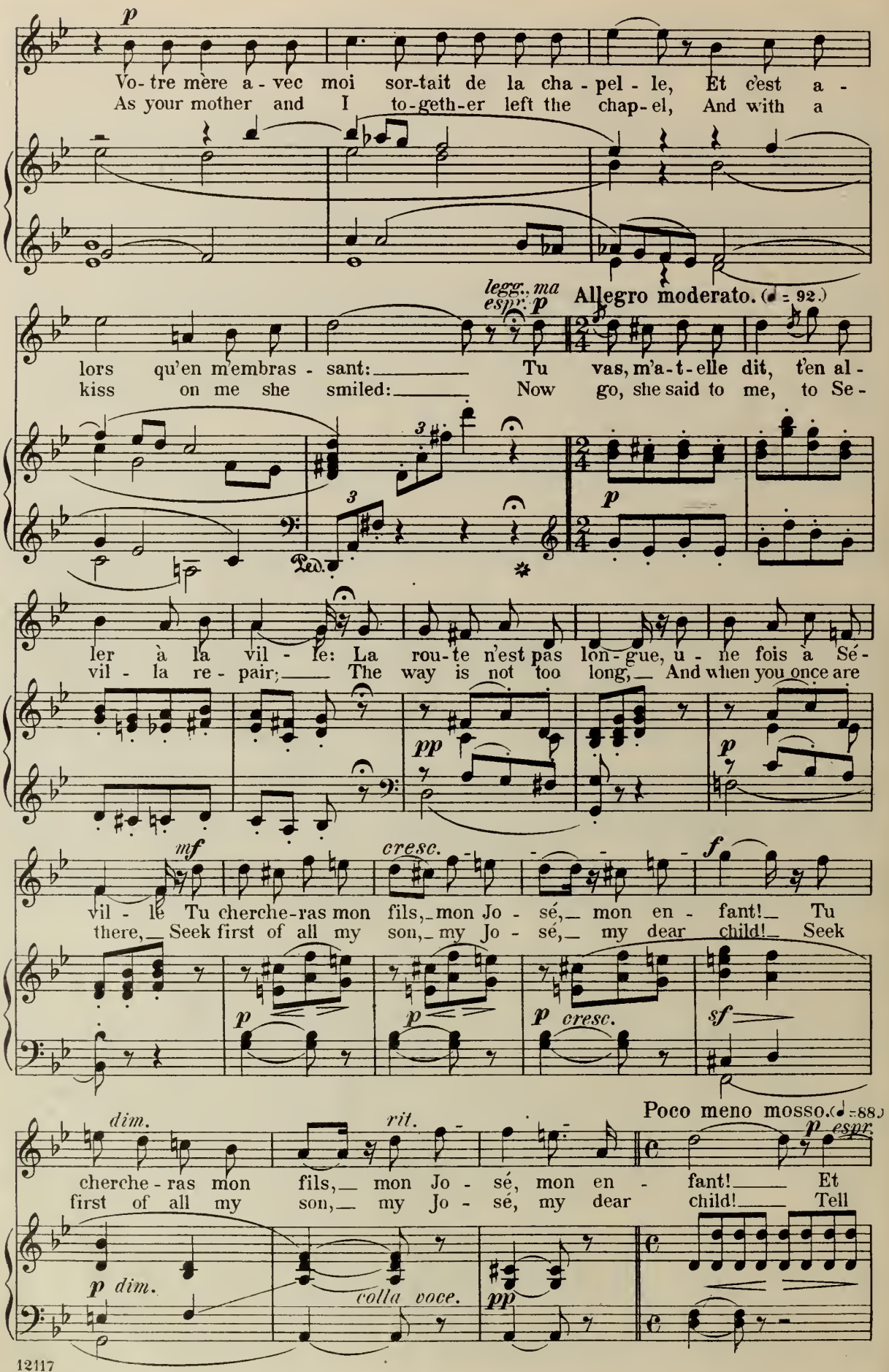
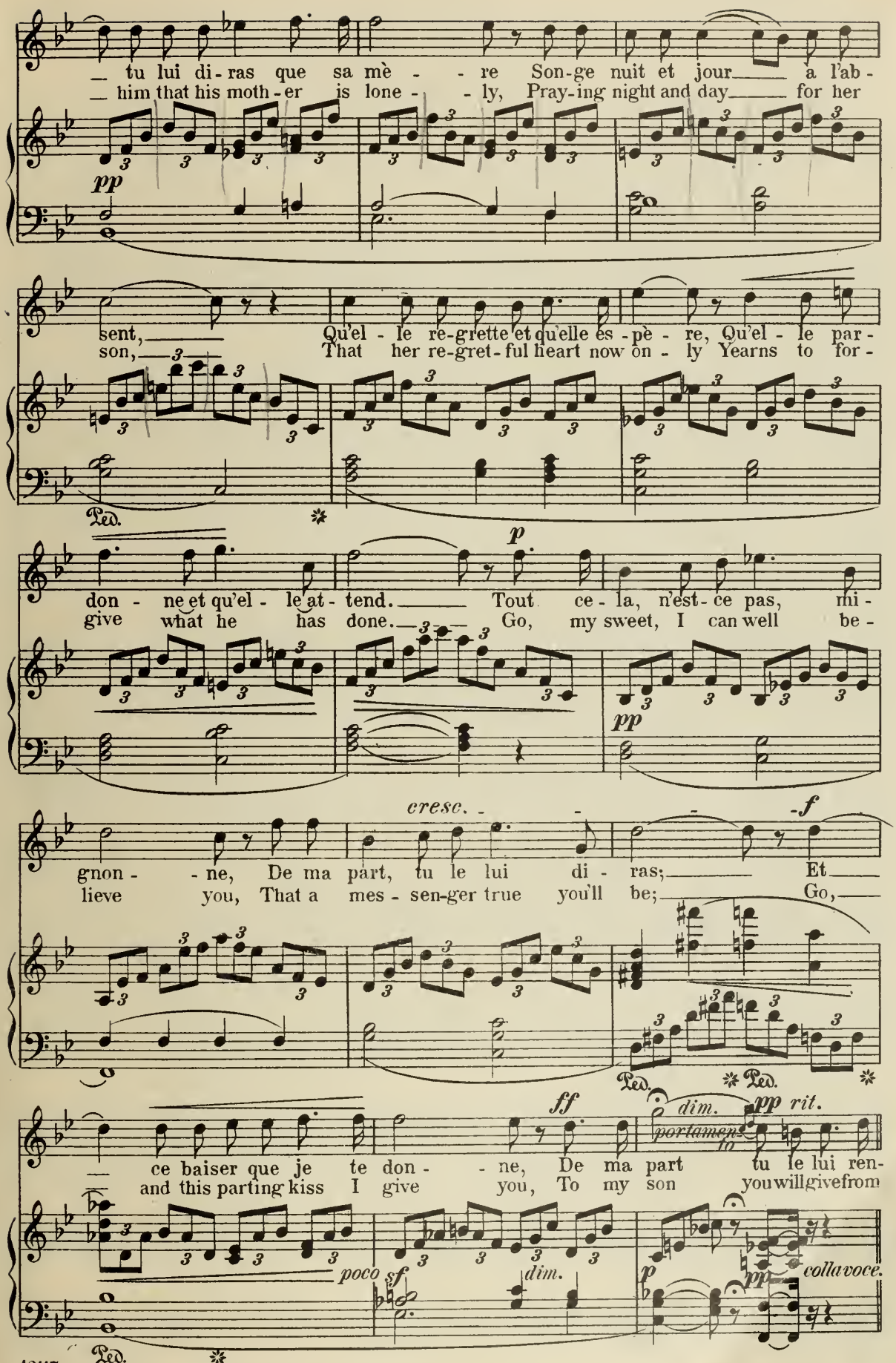
p *rit. molto.* *a tempo.*

Ce que l'on m'a don - né, Je vous le don - ne - rai.
What-ev - er I have brought, Nothing will I with-hold.

p dim. *colla voce.* *pp* *p*

Poco più lento. (♩ = 69.)

sf *p* *sf* *pp*


p
Vo- tre mère a - vec moi sor-tait de la cha - pel - le, Et c'est a -
As your mother and I to-geth-er left the chap-el, And with a
legg., ma espr. p
Allegro moderato. (♩ = 92.)
lors qu'en m'embras - sant: Tu vas, m'a-t-elle dit, t'en al -
kiss on me she smiled: Now go, she said to me, to Se -
Ped.
ler à la vil - le: La rou-te n'est pas lon-gue, u - ne fois à Sé -
vil - la re - pair; The way is not too long, And when you once are
pp
mf
cresc.
f
vil - le Tu cherche-ras mon fils, mon Jo - sé, mon en - fant! Tu
there, Seek first of all my son, my Jo - sé, my dear child! Seek
p cresc.
sf
Poco meno mosso. (♩ = 88.)
dim.
rit.
cherche - ras mon fils, mon Jo - sé, mon en - fant! Et
first of all my son, my Jo - sé, my dear child! Tell
p dim.
colla voce.
pp

_ tu lui di - ras que sa mè - - re Son-ge nuit et jour_ à l'ab -
_ him that his moth - er is lone - - ly, Pray-ing night and day_ for her
pp
sent,_ Qu'el - le re-grette et qu'elle es - pè - re, Qu'el - le par -
son,_ That her re-gret - ful heart now on - ly Yearns to for -
Ped.
p
don - ne et qu'el - le at - tend._ Tout ce - la, n'est - ce pas, mi -
give what he has done._ Go, my sweet, I can well be -
pp
cresc. - - - -f
gnon - - ne, De ma part, tu le lui di - ras;_ Et_
lieve you, That a mes - sen-ger true you'll be;_ Go,_
Ped. Ped.
ff
dim. pp rit.
portamento
_ ce baiser que je te don - - ne, De ma part tu le lui ren -
and this parting kiss I give you, To my son you will give from
poco sf dim.
p mp collavoce.
Ped.

a tempo.
un poco animato.

dras.—
me!—

Un baiser pour son fils!
'Tis a kiss for her son!

Don José. (deeply moved.)

cresc.

Un baiser de ma mè - re!
A kiss from my moth - er!

Un baiser de ma
A kiss from my

a tempo.
un poco animato. (♩ = 100.)

p

rallent.

cresc.

p (with simplicity.)

Un bai-ser pour son fils! Jo-sé, je vous le rends com-me je l'ai pro -
'Tis a kiss for her son! Jo-sé, I give it you, as she would have it

mè - re!
moth - er!

colla voce.

p

a tempo.

(she kisses Don José.)

Don José. (with emotion.)

pp

mis!—
done!—

Ma
My

a tempo. espr.

cresc.

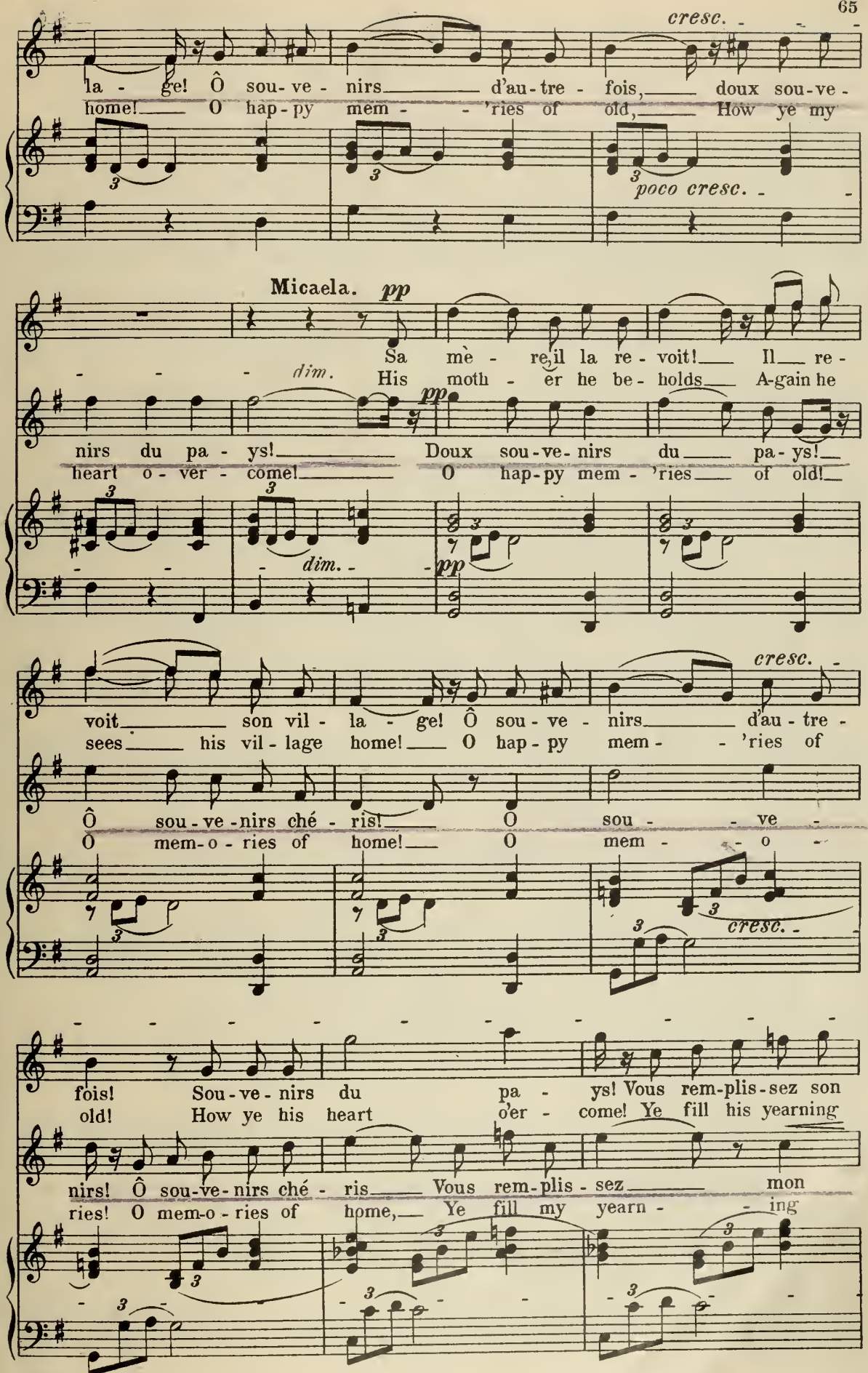
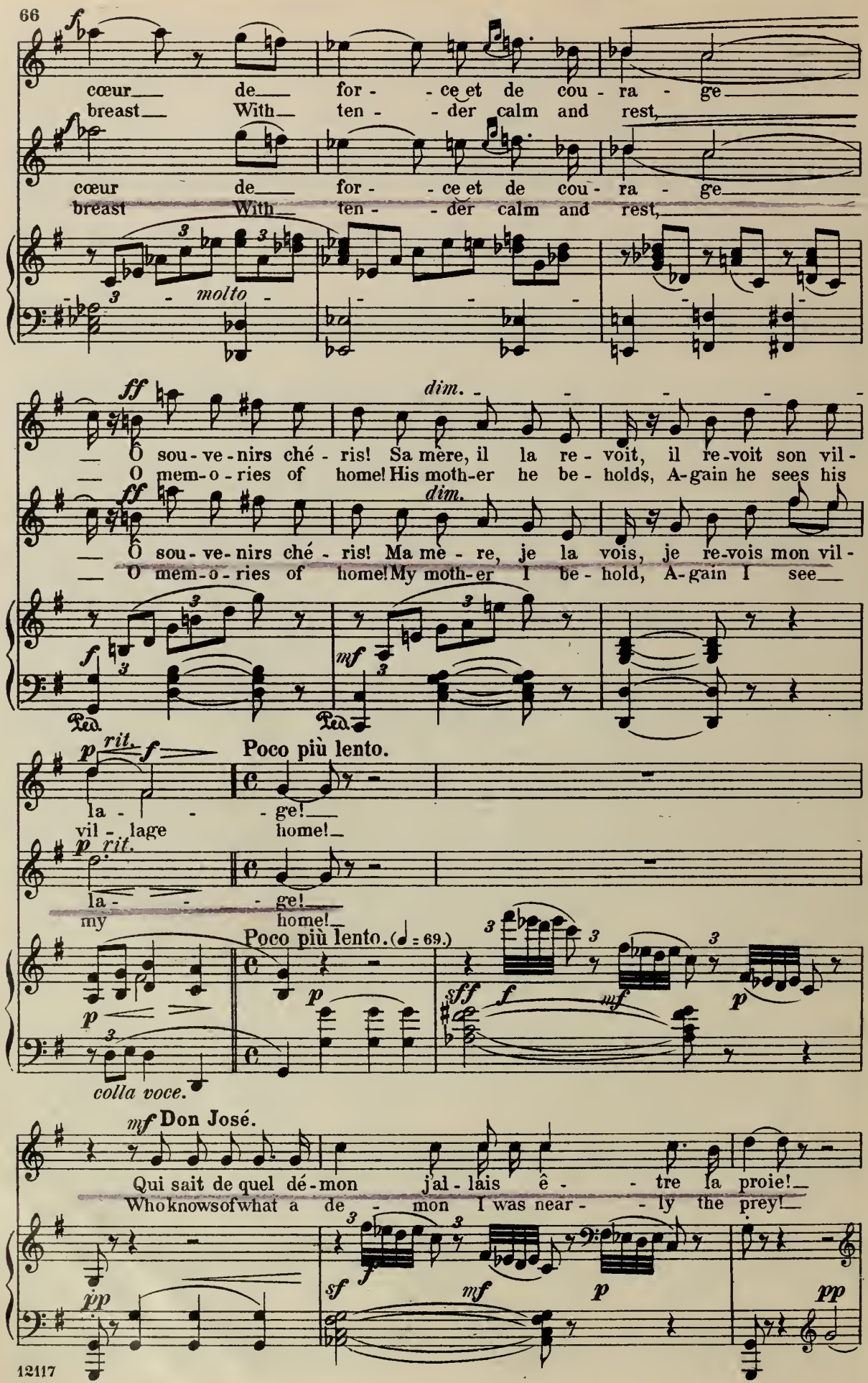
f

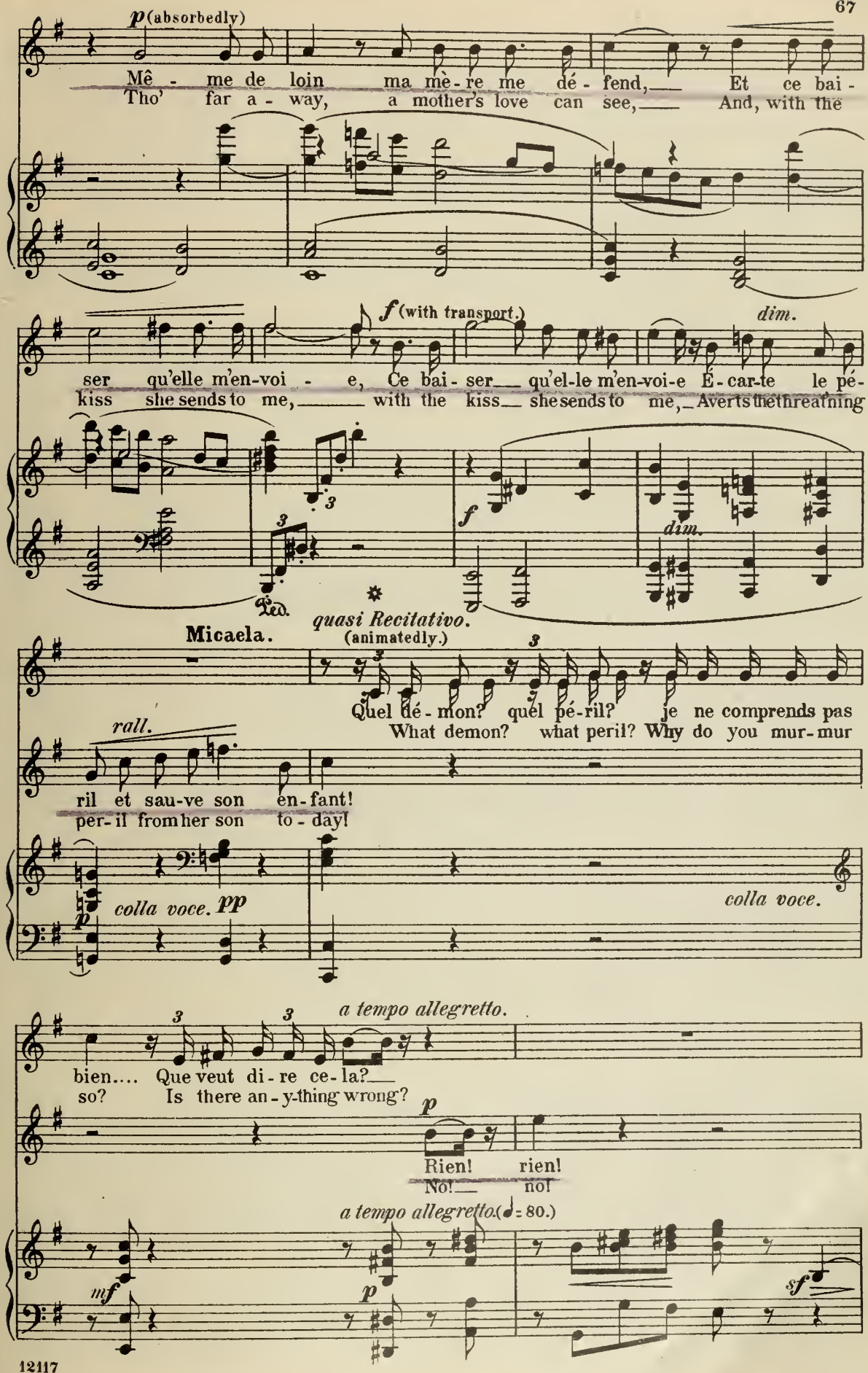
rall.

dim.

Allegro moderato. (♩ = 84.)

mè - re je la vois!— Oui, je re - vois— mon vil -
moth - er I be - hold!— A - gain I see— my vil - lage

pp

cresc.
la - ge! Ô sou - ve - nirs d'au - tre - fois, doux sou - ve -
home! O hap - py mem - - 'ries of old, How ye my
poco cresc.
Micaela. pp
Sa mè - re, il la re - voit! Il re -
dim.
His moth - er he be - holds A - gain he
nirs du pa - ys! Doux sou - ve - nirs du pa - ys!
heart o - ver - come! O hap - py mem - 'ries of old!
dim.
pp
cresc.
voit son vil - la - ge! Ô sou - ve - nirs d'au - tre -
sees his vil - lage home! O hap - py mem - - 'ries of
Ô sou - ve - nirs ché - ris! Ô sou - - ve -
O mem - o - ries of home! O mem - - o -
cresc.
fois! Sou - ve - nirs du pa - ys! Vous rem - plis - sez son
old! How ye his heart o'er - come! Ye fill his yearning
nirs! Ô sou - ve - nirs ché - ris Vous rem - plis - sez mon
ries! O mem - o - ries of home, Ye fill my yearn - - ing

cœur de for - ce et de cou - ra - ge
breast With ten - der calm and rest,
cœur de for - ce et de cou - ra - ge
breast With ten - der calm and rest,
molto
Ô sou - ve - nirs ché - ris! Sa mère, il la re - voit, il re-voit son vil -
O mem-o-ries of home! His moth-er he be-holds, A-gain he sees his
Ô sou - ve - nirs ché - ris! Ma mè - re, je la vois, je re-vois mon vil -
O mem-o-ries of home! My moth-er I be-hold, A-gain I see
Ped.
Ped.
Poco più lento.
la - - - ge!
vil - lage home!
la - - - ge!
my home!
Poco più lento. (♩ = 69.)
colla voce.
Don José.
Qui sait de quel dé-mon j'al-lais ê - - tre la proie!
Who knows of what a de - mon I was near - - ly the prey!


p (absorbedly)
Mê - me de loin ma mè - re me dé - fend, Et ce bai -
Tho' far a - way, a mother's love can see, And, with the
f (with transport.)
dim.
ser qu'elle m'en-voi - e, Ce bai - ser qu'el-le m'en-voi-e É - car-te le pé-
kiss she sends to me, with the kiss she sends to me, Averts the threatning
Micaela.
quasi Recitativo.
(animatedly.)
Quel dé - mon? quel pé-ril? je ne comprends pas
What demon? what peril? Why do you mur-mur
rall.
ril et sau-ve son en-fant!
per-il from her son to - day!
colla voce. pp
colla voce.
a tempo allegretto.
bien.... Que veut di - re ce - la?
so? Is there an - y-thing wrong?
p
Rien! rien!
No! no!
a tempo allegretto. (♩= 80.)
mf
p
sf

p senza rigore.

Parlons de toi, la mes-sa - gè - re; Tu vas re-tour-ner au pa-
Speak of your-self, whom she sent hith - er: Do you real-ly mean to go

pp *colla voce.*

Allegro moderato. (♩ = 88.)

Micaela.

f

ys? Oui, ce soir mê - me: de-main je ver - rai vo-tre
home? Yes, and this eve - ning. To-mor-row I shall see your

p *p*

mè - - - re!
moth - - - er!

(animatedly.)

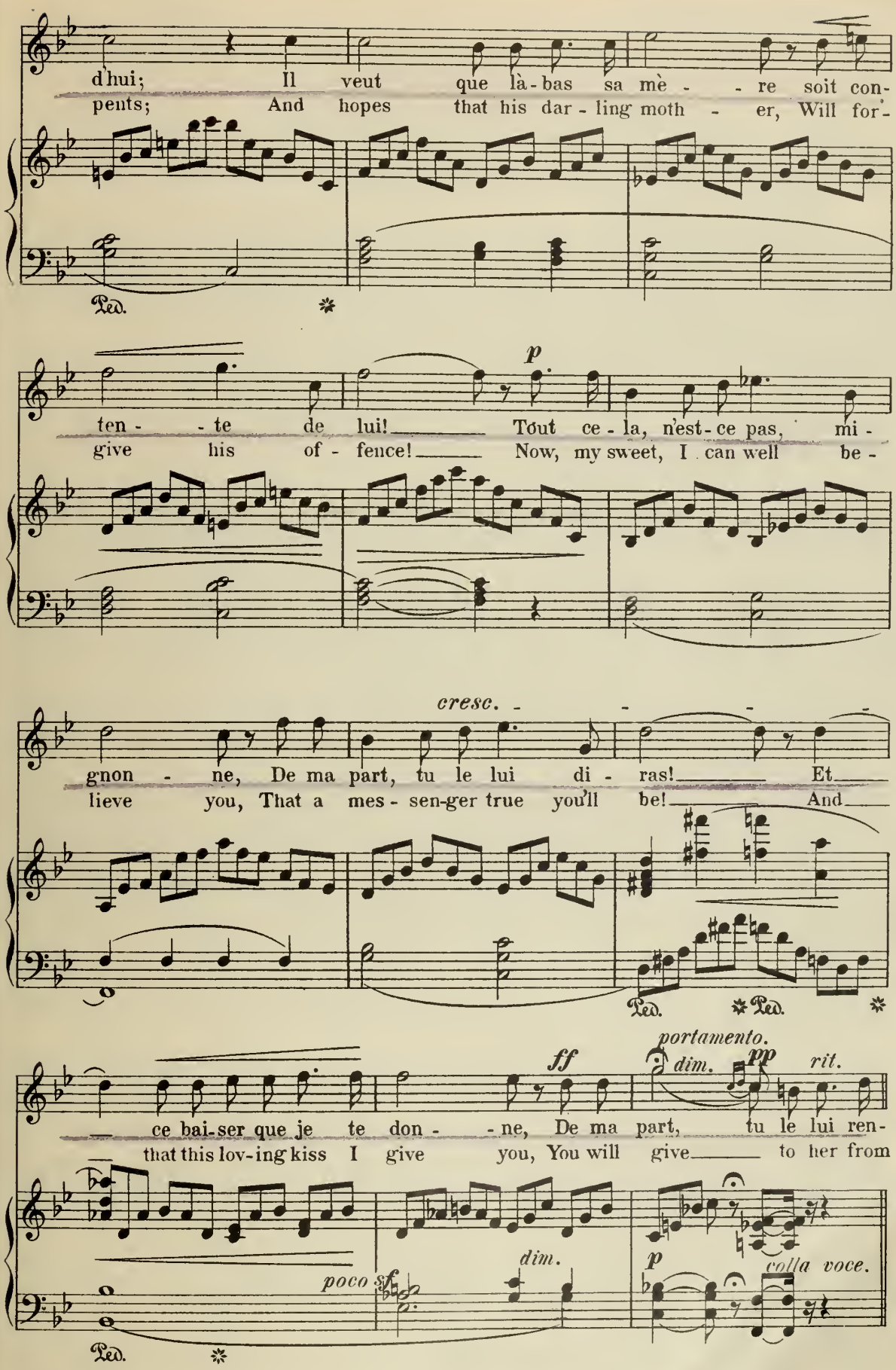
f *dim.*

Tu la verras! Eh bien! tu lui di - ras:
You'll see her then! O then tell herfrom me:

p *f* *p dim.*

p espress.

Que son fils l'aime et la vé - nè - - re Et qu'il se re-pent au-jour-
Say, that her son his lovewould send her, And say, that to-day he re -

pp

d'hui; Il veut que là-bas sa mè - - re soit con-
pents; And hopes that his dar - ling moth - er, Will for-
Ped.
p
ten - - te de lui! Tout ce - la, n'est-ce pas, mi -
give his of - fence! Now, my sweet, I can well be -
cresc. - - - - -
gnon - ne, De ma part, tu le lui di - ras! Et
lieve you, That a mes - sen-ger true you'll be! And
Ped. Ped.
ff
portamento.
dim. pp rit.
ce bai-ser que je te don - - ne, De ma part, tu le lui ren-
that this lov-ing kiss I give you, You will give to her from
poco sf
dim.
p colla voce.
Ped.

a tempo, un poco riten.

Micaela. (with simplicity.)

pp

Oui, je vous le pro - mets, de la part de son fils, Jo - sé je le ren-
In-deed, I give my word, as a mes - sen-ger true, Jo - sé, it shall be

(he kisses Micaela.)

dras!
me!

rall. *cresc.*

a tempo, un poco riten.

pp

Ped. Ped. Ped. *rall.*

dim.

drai, com - me je l'ai pro - mis.
giv'n, as I have promised you.

Allegro moderato.

pp

Ma mè - re, je la vois! oui, je re-
My moth - er I be - hold! A-gain I

Allegro moderato. (♩= 84.)

pp3

cresc.

vois mon vil - la - ge! Ô sou-ve - nirs d'autre - fois, doux sou-ve -
see my vil - lage home! O hap-py mem - 'ries of old, How ye my

poco cresc.

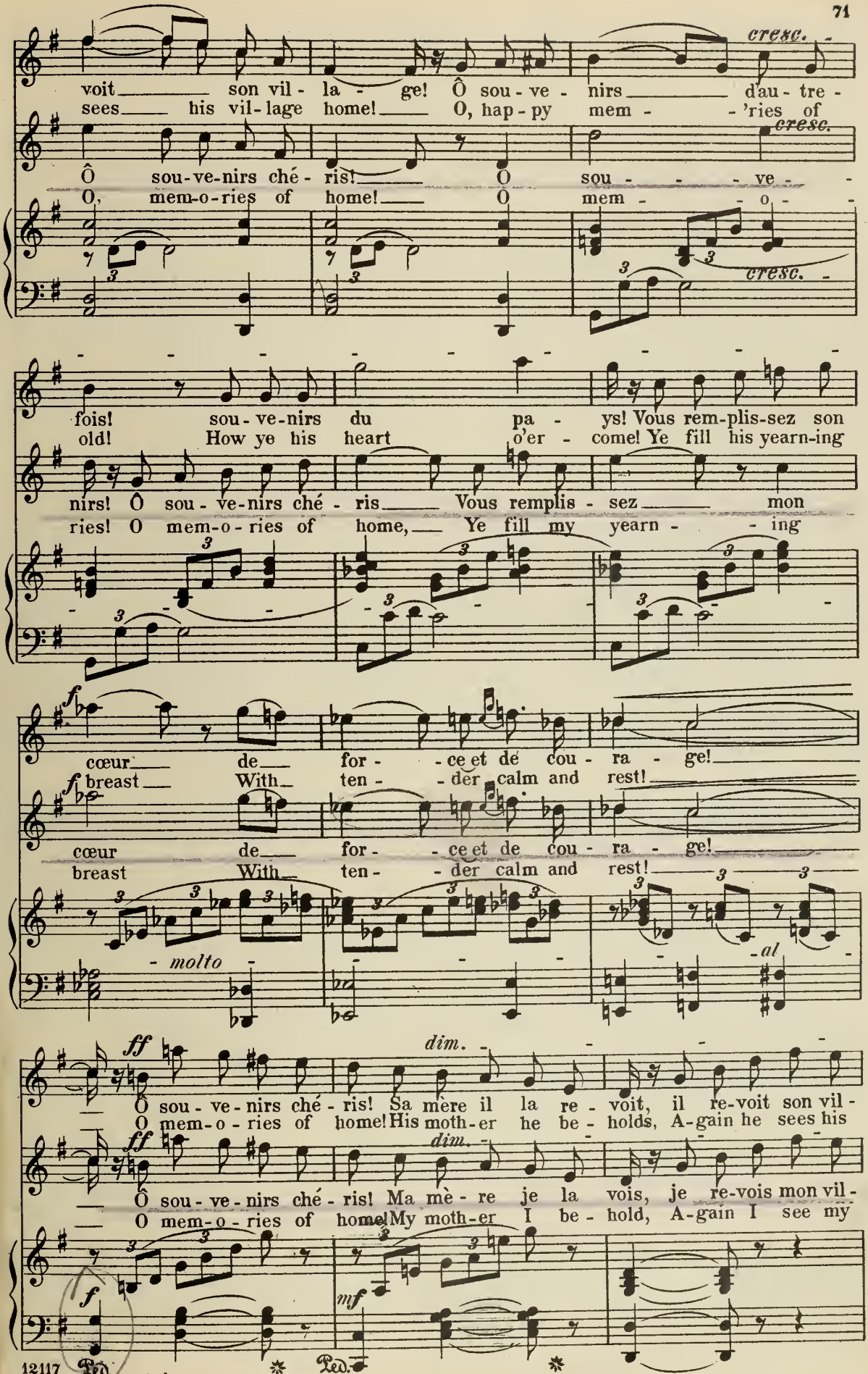
Micaela.

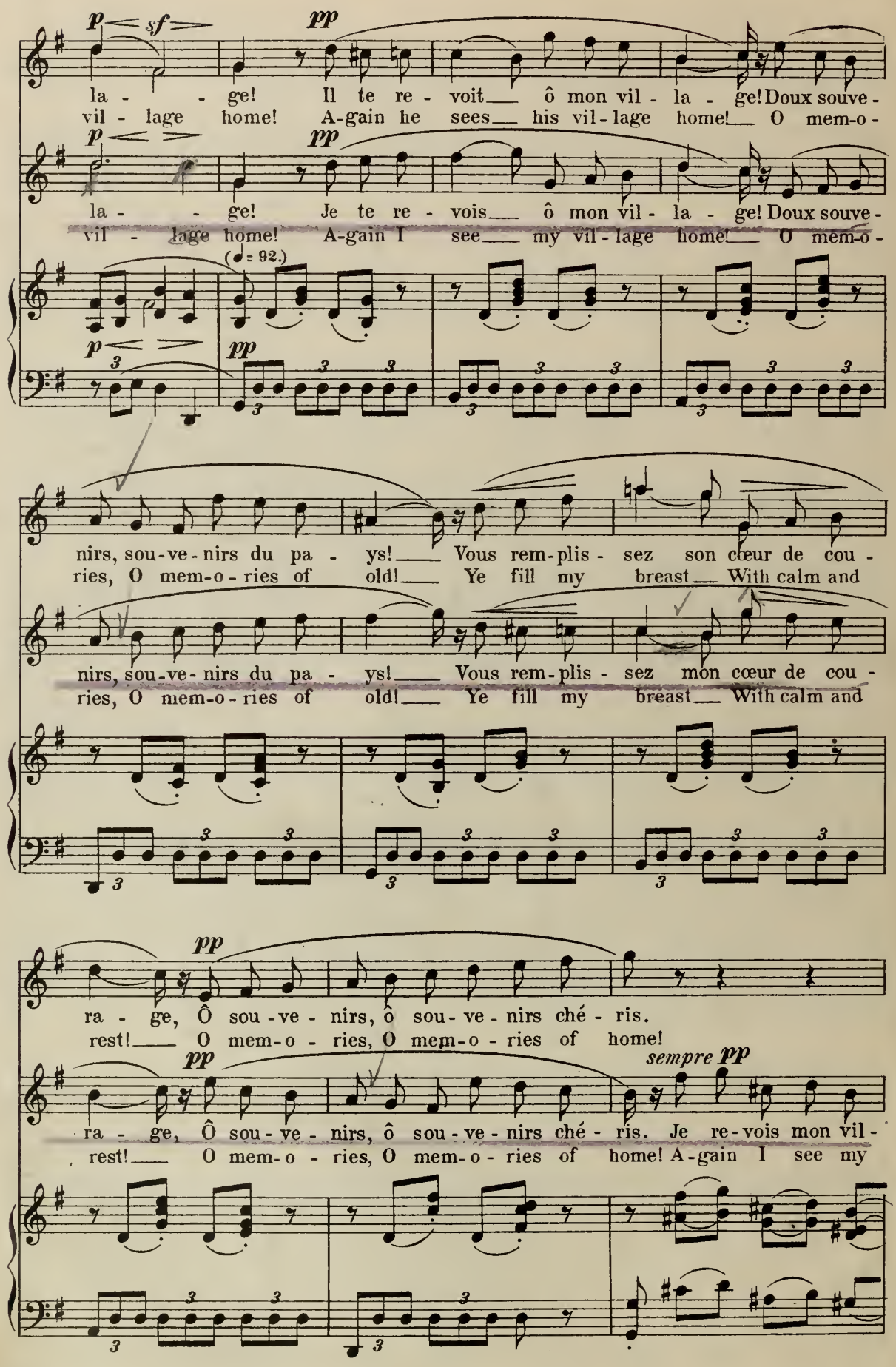
pp

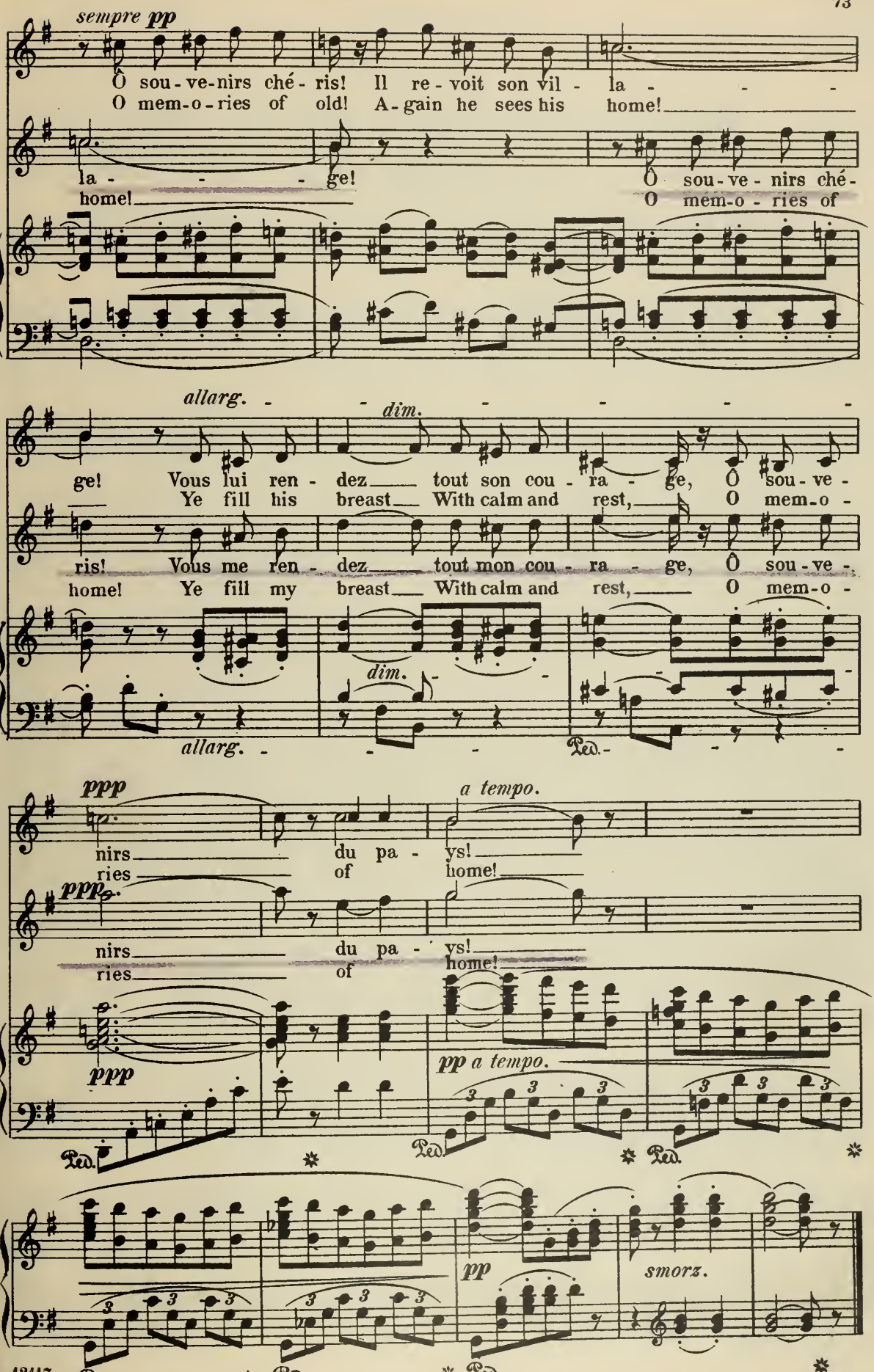
Sa mè - re, il la re - voit! Il re -
His moth - er he be - holds A-gain he

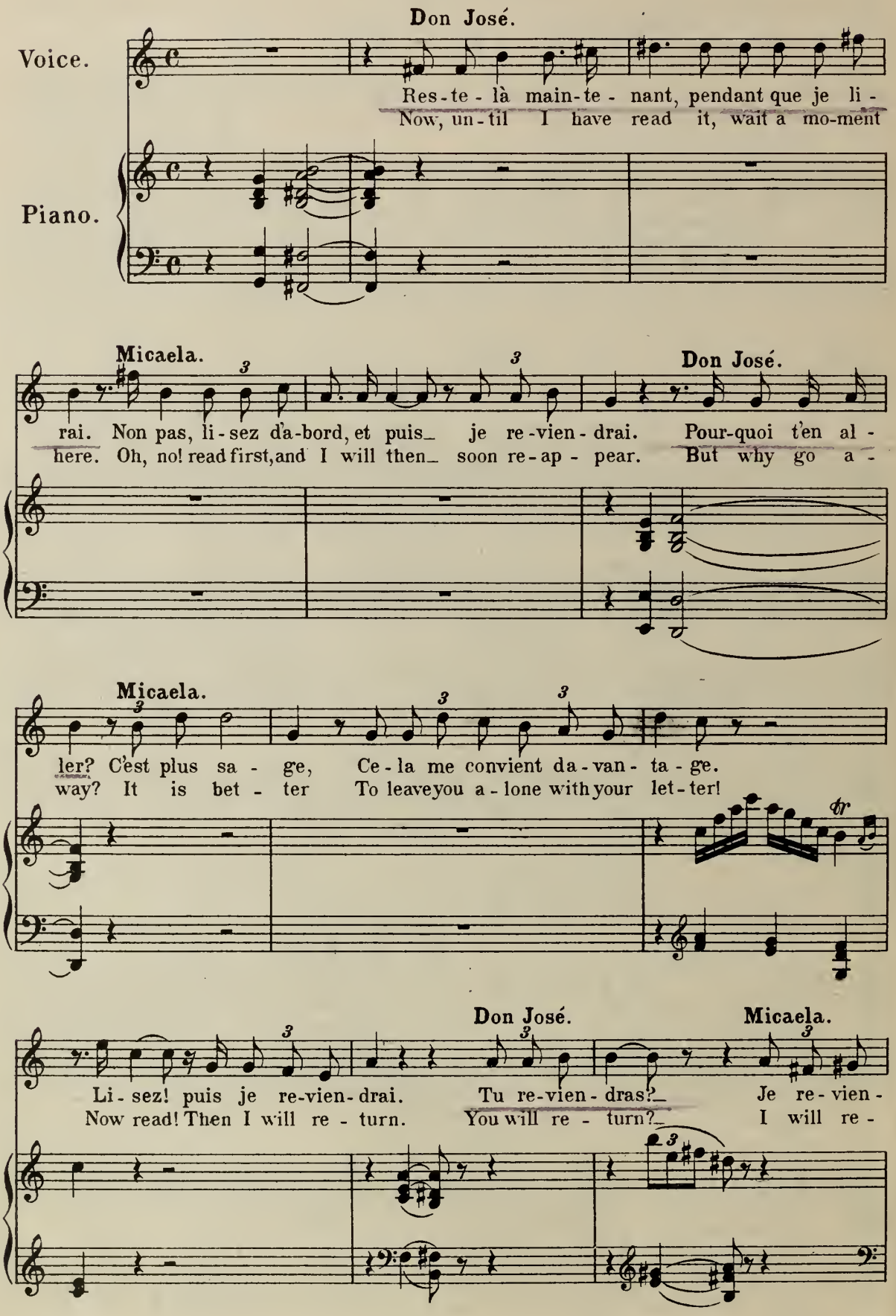
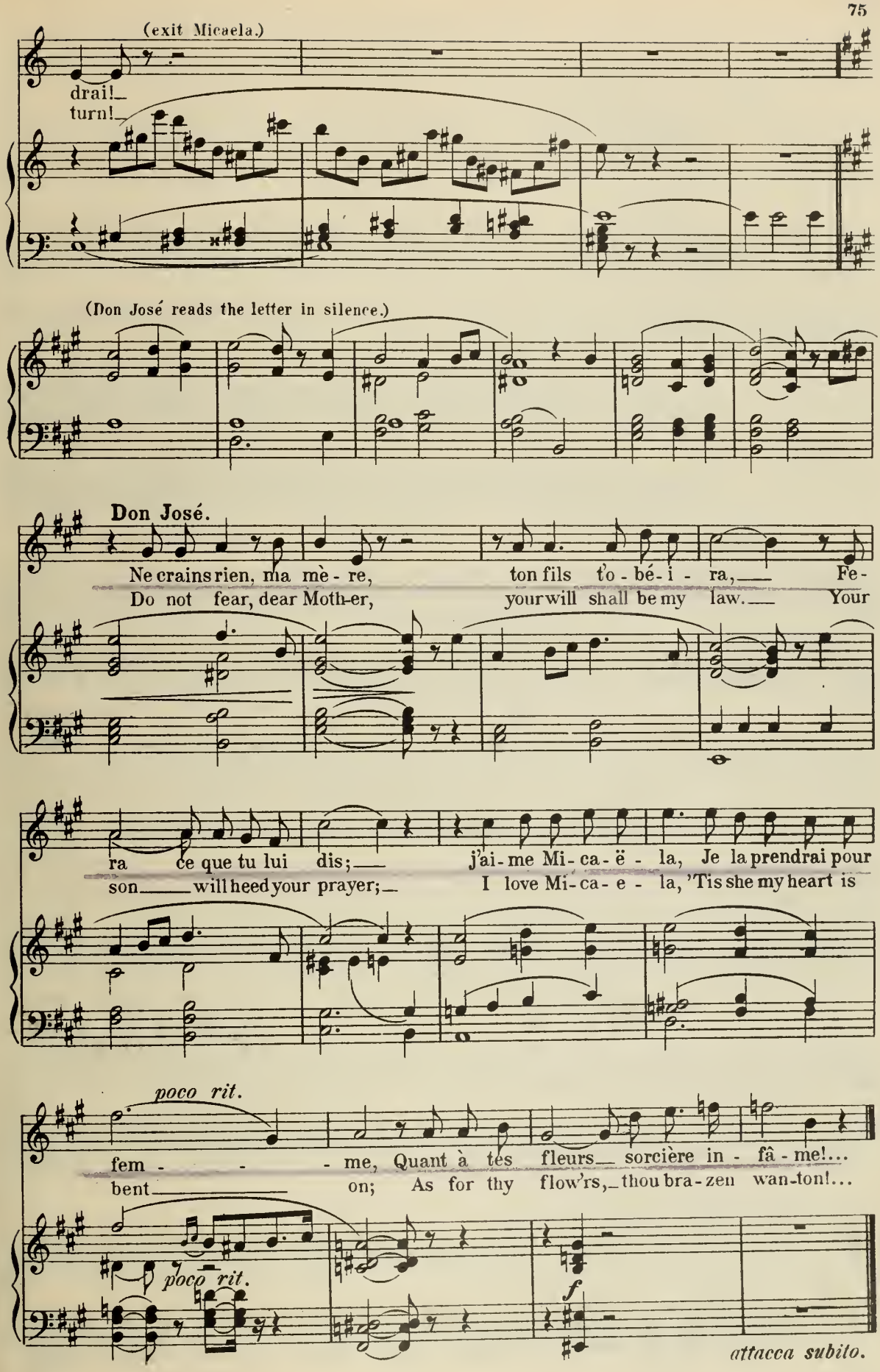
dim. *pp*

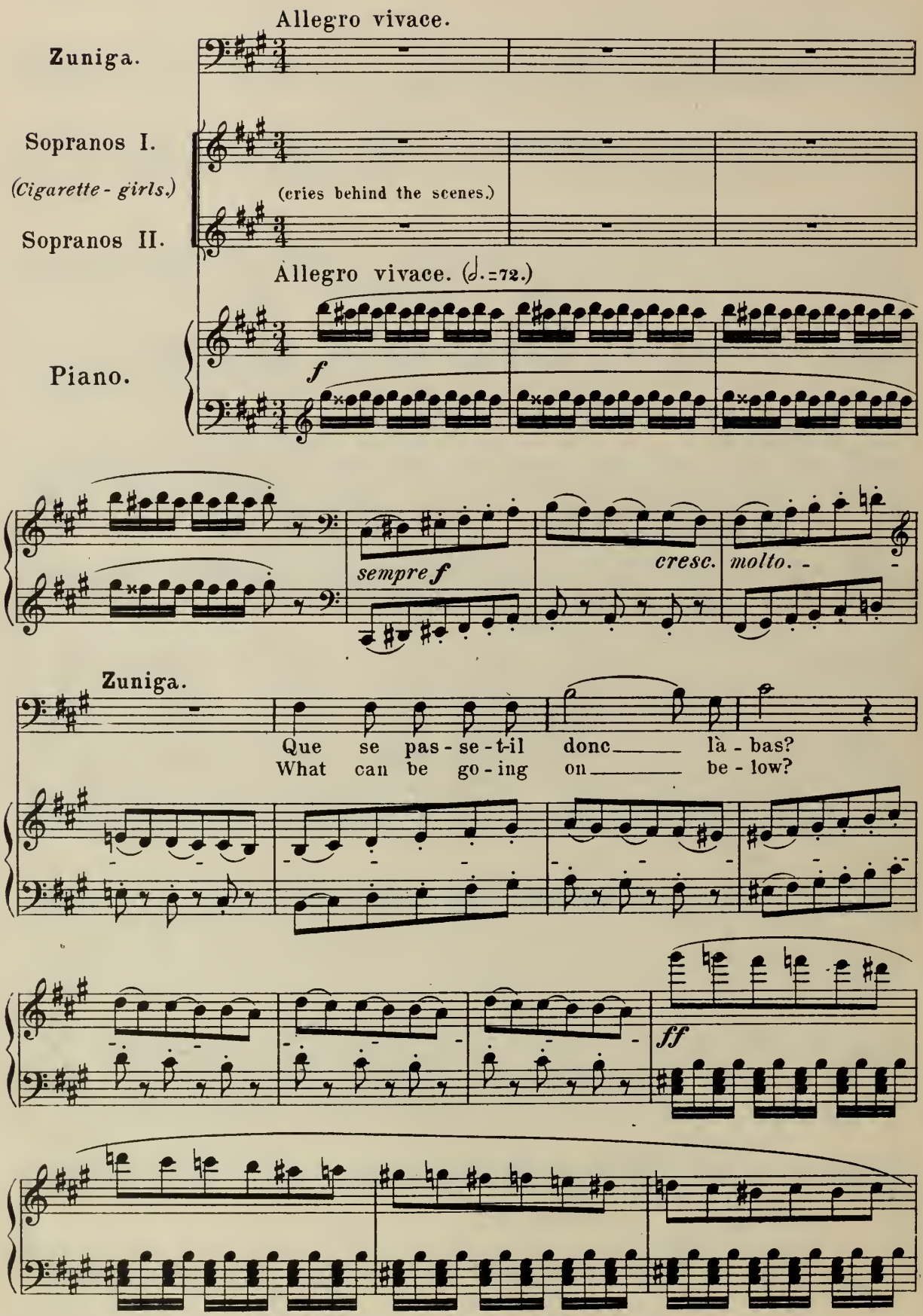
nirs du pa - ys! Doux sou-ve-nirs du pa - ys!
heart o - ver - come! How ye my heart o - ver- come!

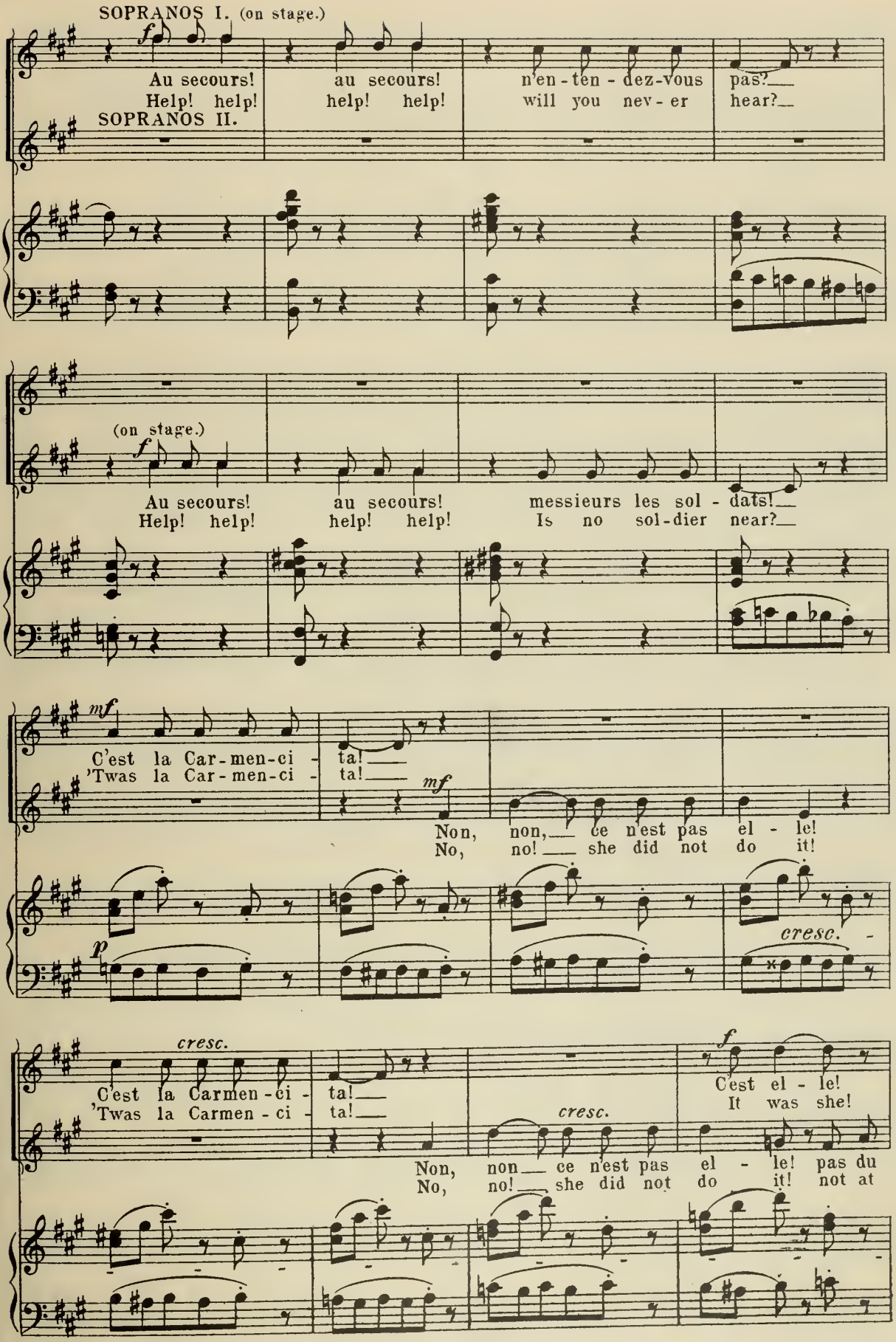
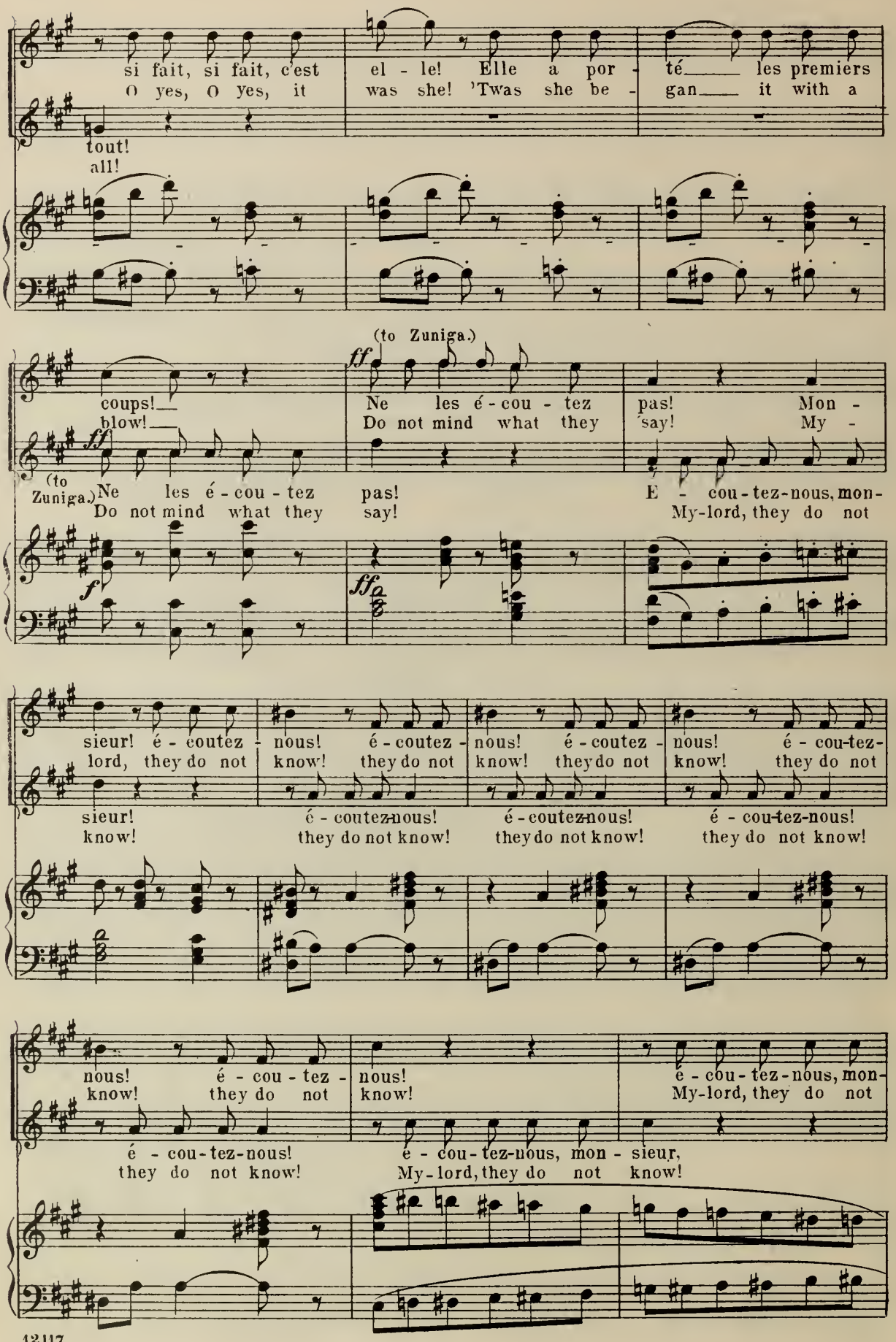
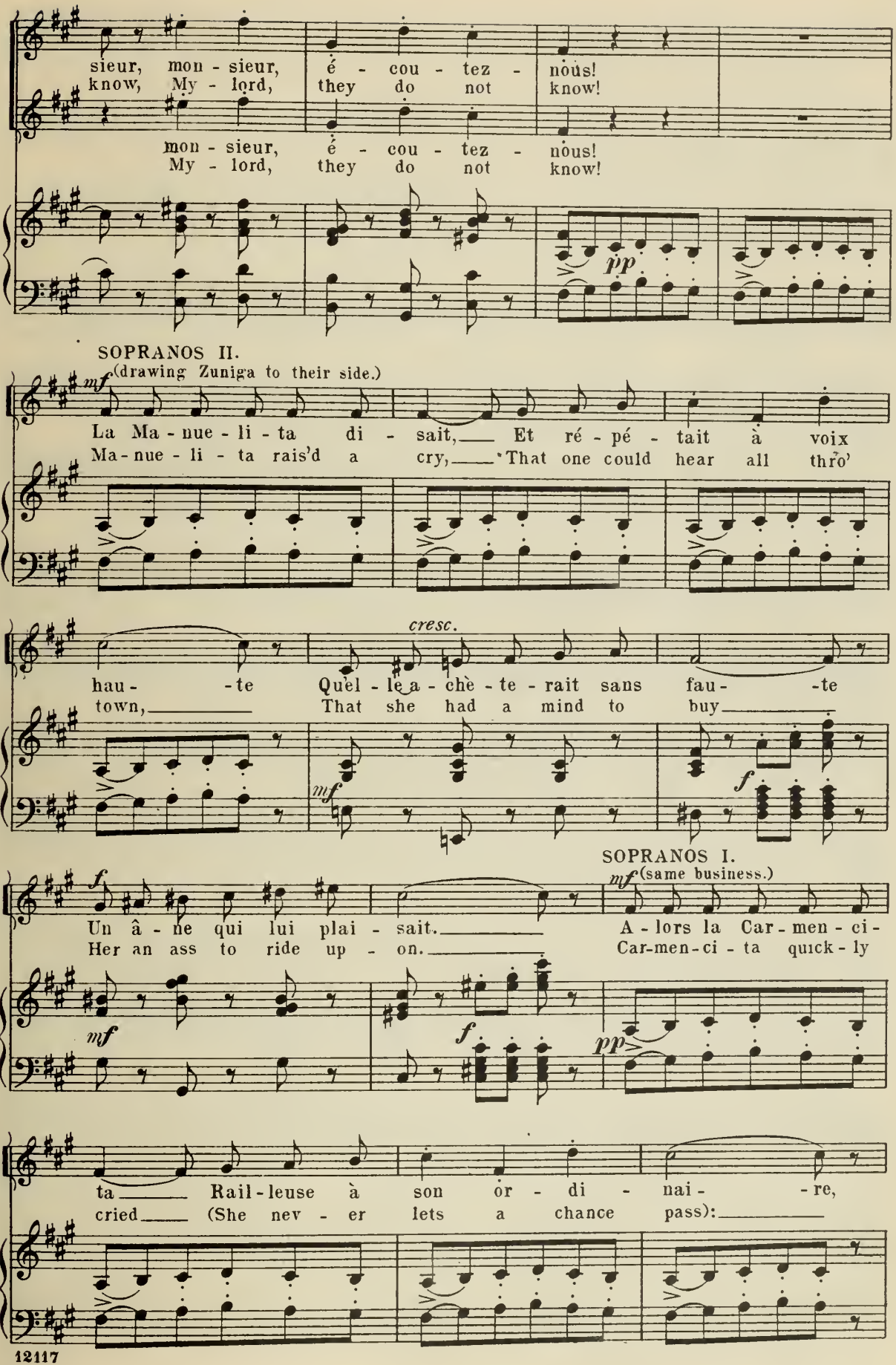
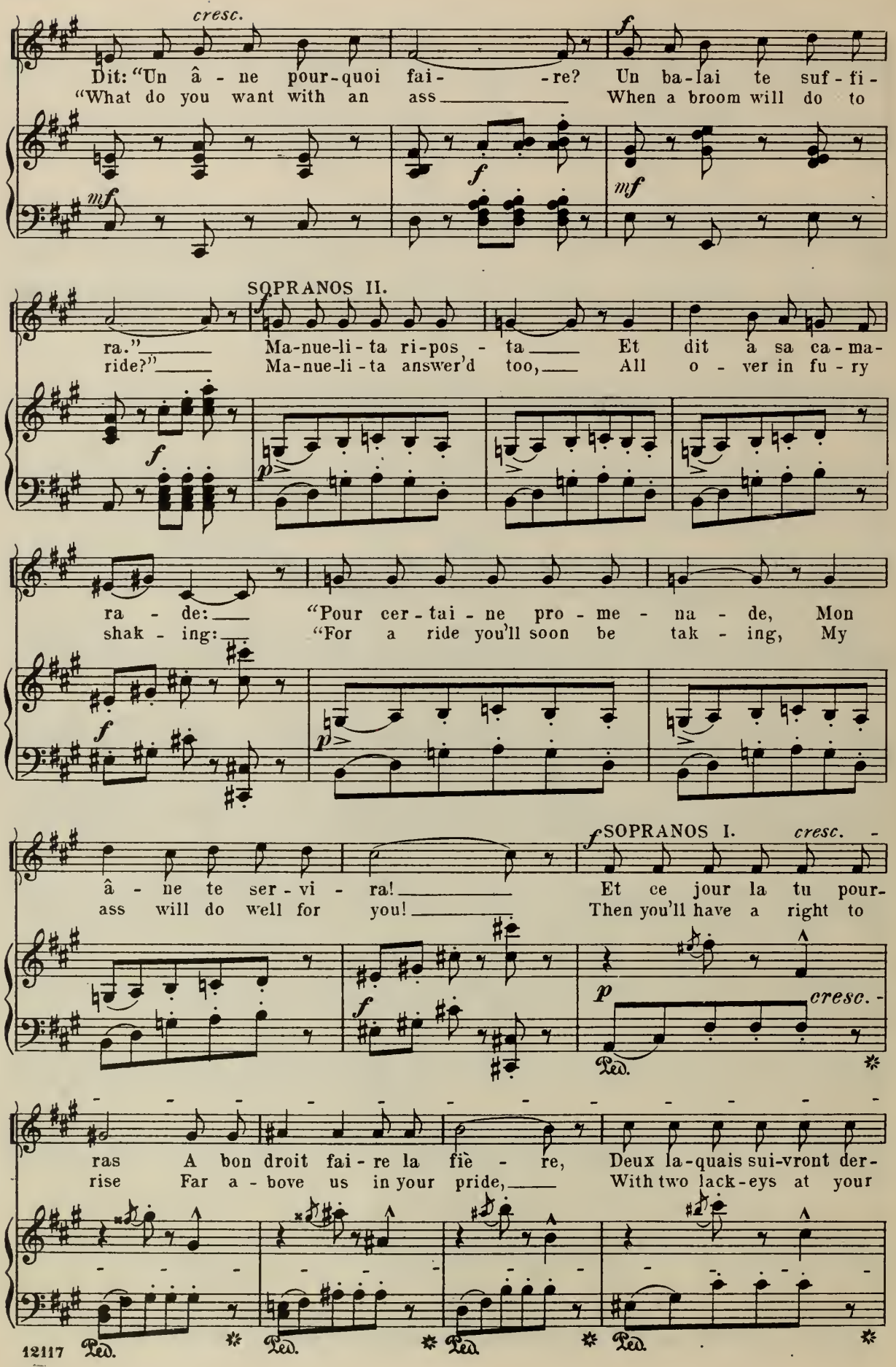
dim. *pp3*

cresc.
voit son vil - la - ge! Ô sou - ve - nirs d'au - tre -
sees his vil-lage home! O, hap-py mem - - 'ries of
Ô sou-ve-nirs ché - ris! Ô sou - - - ve - -
O, mem-o-ries of home! Ô mem - - o - -
fois! sou - ve-nirs du pa - ys! Vous rem-plis-sez son
old! How ye his heart o'er - come! Ye fill his yearn-ing
nirs! Ô sou - ve-nirs ché - ris Vous remplis - sez mon
ries! O mem-o - ries of home, Ye fill my yearn - - ing
f
cœur de for - - ce et de cou - ra - ge!
With ten - - der calm and rest!
molto
al
ff
dim.
Ô sou - ve - nirs ché - ris! Sa mère il la re - voit, il re-voit son vil -
O mem-o - ries of home! His moth-er he be - holds, A-gain he sees his
Ô sou - ve - nirs ché - ris! Ma mè - re je la vois, je re-vois mon vil -
O mem-o - ries of home! My moth-er I be - hold, A-gain I see my
mf
Ped.
*

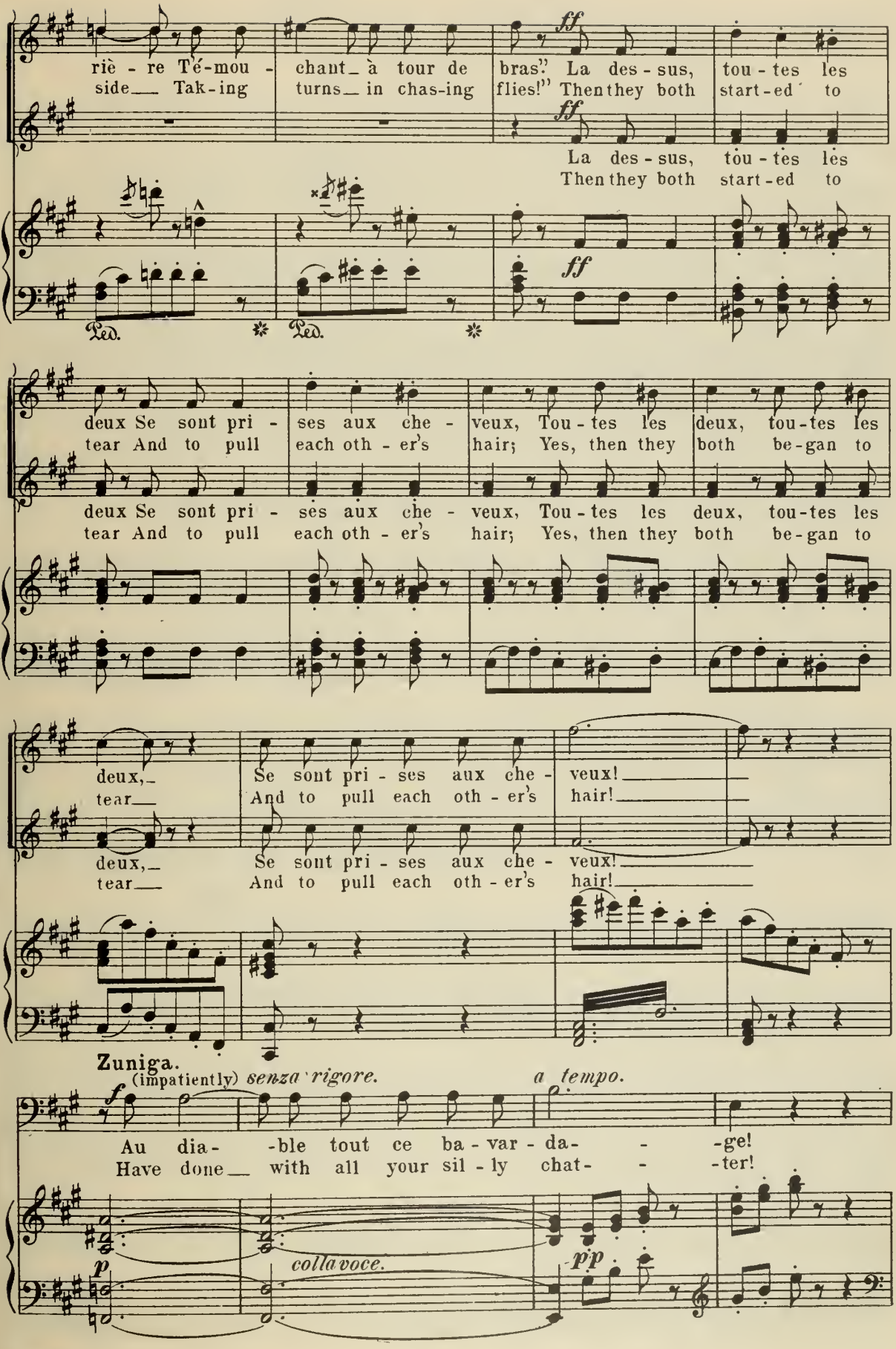

p sf pp
la - ge! Il te re - voit ô mon vil - la - ge! Doux souve -
vil - lage home! A-gain he sees his vil-lage home! O mem-o -
p pp
la - ge! Je te re - vois ô mon vil - la - ge! Doux souve -
vil - lage home! A-gain I see my vil-lage home! O mem-o -
(♩= 92.)
p pp
nirs, sou-ve-nirs du pa - ys! Vous rem-plis - sez son cœur de cou -
ries, O mem-o-ries of old! Ye fill my breast With calm and
nirs, sou-ve-nirs du pa - ys! Vous rem-plis - sez mon cœur de cou -
ries, O mem-o-ries of old! Ye fill my breast With calm and
pp
ra - ge, Ô sou-ve - nirs, ô sou-ve - nirs ché - ris.
rest! O mem-o - ries, O mem-o - ries of home!
pp sempre pp
ra - ge, Ô sou-ve - nirs, ô sou-ve - nirs ché - ris. Je re-vois mon vil -
rest! O mem-o - ries, O mem-o - ries of home! A-gain I see my

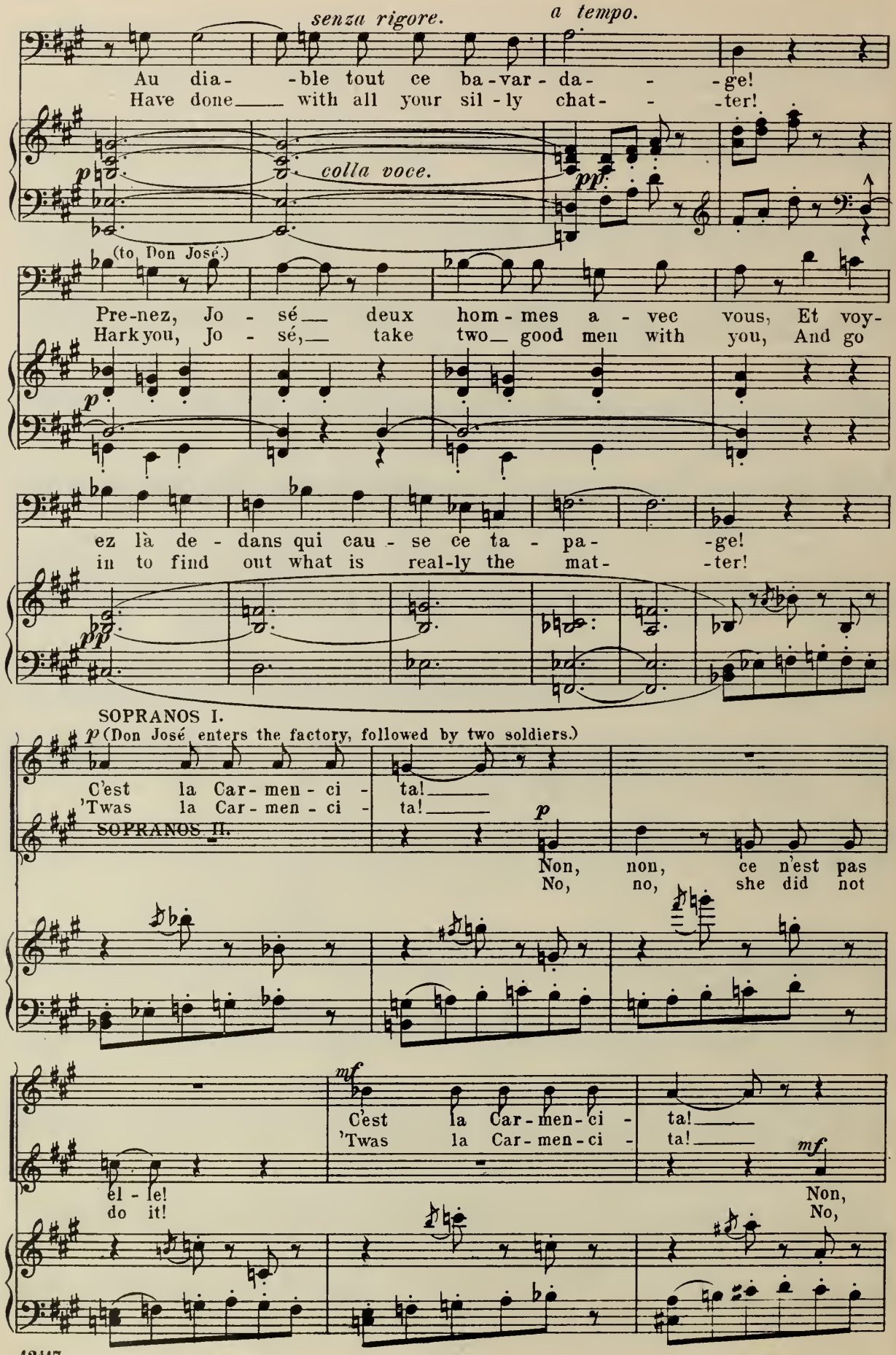

sempre pp
Ô sou-ve-nirs ché-ris! Il re-voit son vil-la-
O mem-o-ries of old! A-gain he sees his home!
la- ge!
home!
Ô sou-ve-nirs ché-
O mem-o-ries of
allarg.
dim.
ge! Vous lui ren-dez tout son cou-ra-ge, Ô sou-ve-
Ye fill his breast With calm and rest, O mem-o-
ris! Vous me ren-dez tout mon cou-ra-ge, Ô sou-ve-
home! Ye fill my breast With calm and rest, O mem-o-
dim.
allarg.
Ped.
ppp
a tempo.
nirs du pa-ys!
ries of home!
ppp
nirs du pa-ys!
ries of home!
ppp
pp a tempo.
Ped.
Ped.
Ped.
pp
smorz.
Ped.
Ped.
Ped.

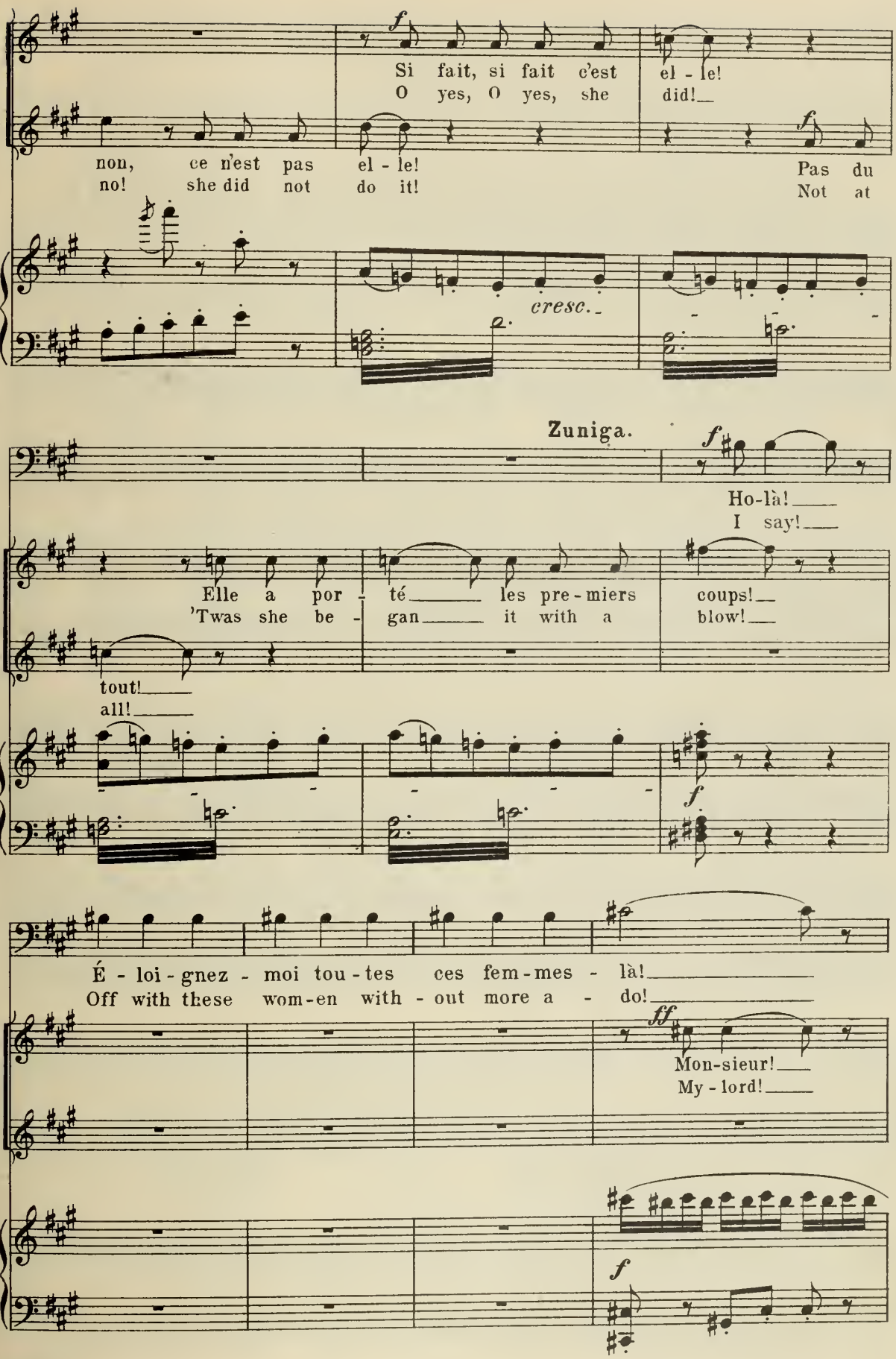
Nº 7bis Recitative.


(exit Micaela.)
drai!_
turn!_
(Don José reads the letter in silence.)
Don José.
Ne crains rien, ma mè - re, ton fils t'o - bé - i - ra,_ Fe-
Do not fear, dear Moth-er, your will shall be my law._ Your
ra ce que tu lui dis;_ j'ai - me Mi - ca - ë - la, Je la prendrai pour
son_ will heed your prayer;_ I love Mi - ca - e - la, 'Tis she my heart is
poco rit.
fem - - - me, Quant à tes fleurs_ sorcière in - fâ - me!...
bent_ on; As for thy flow'rs,_ thou bra - zen wan-ton!...
poco rit.
f
attacca subito.

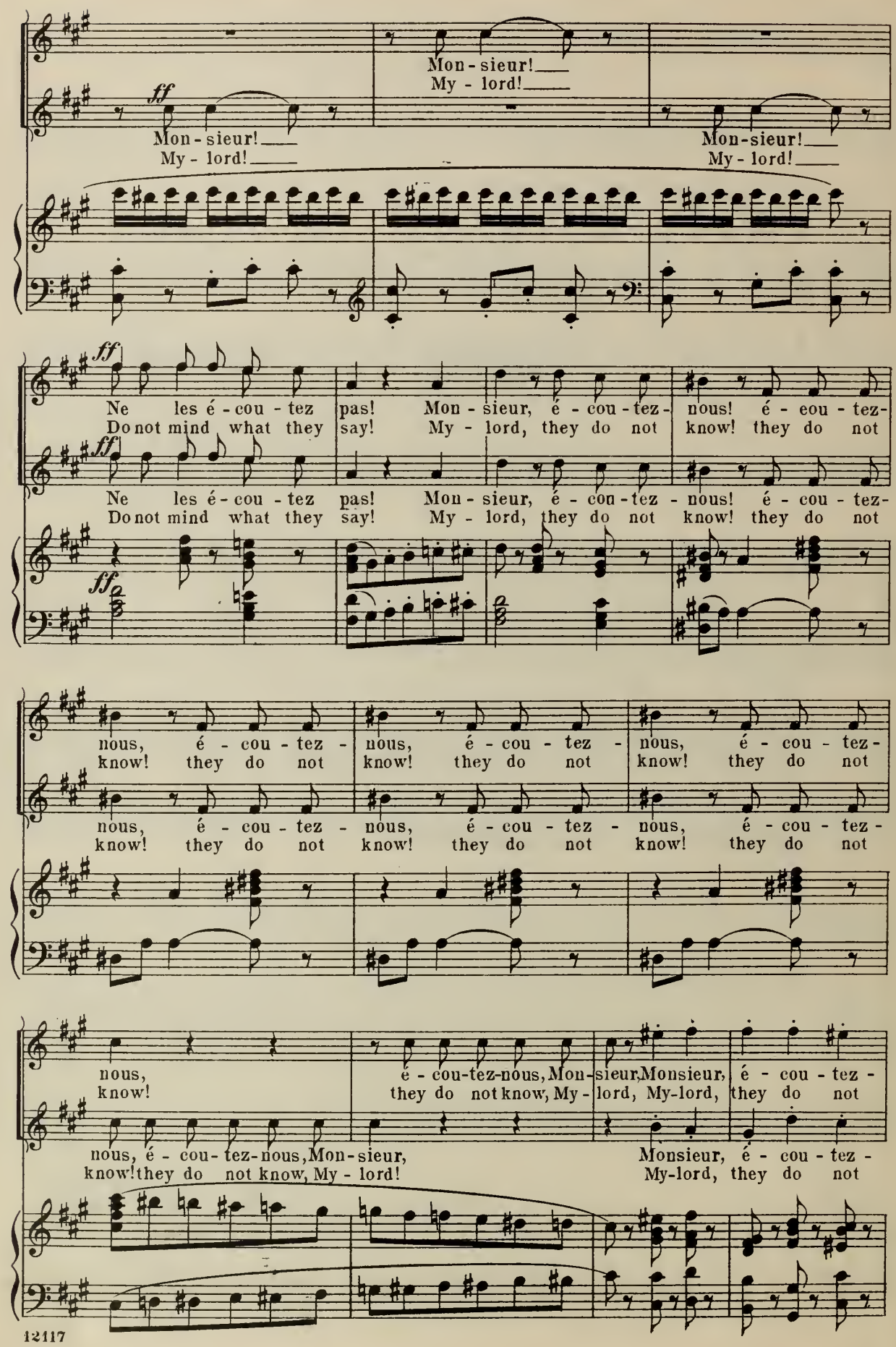
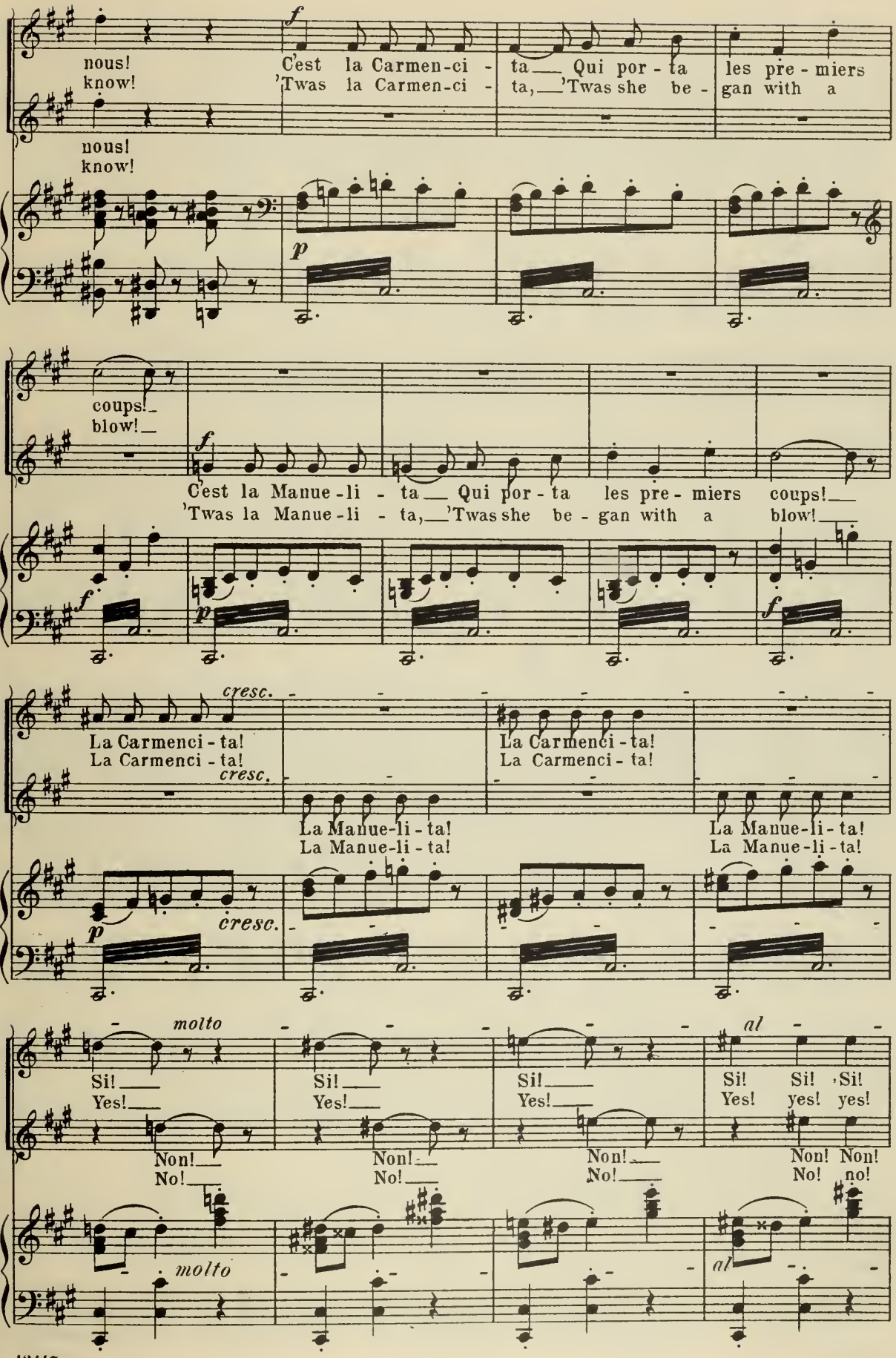
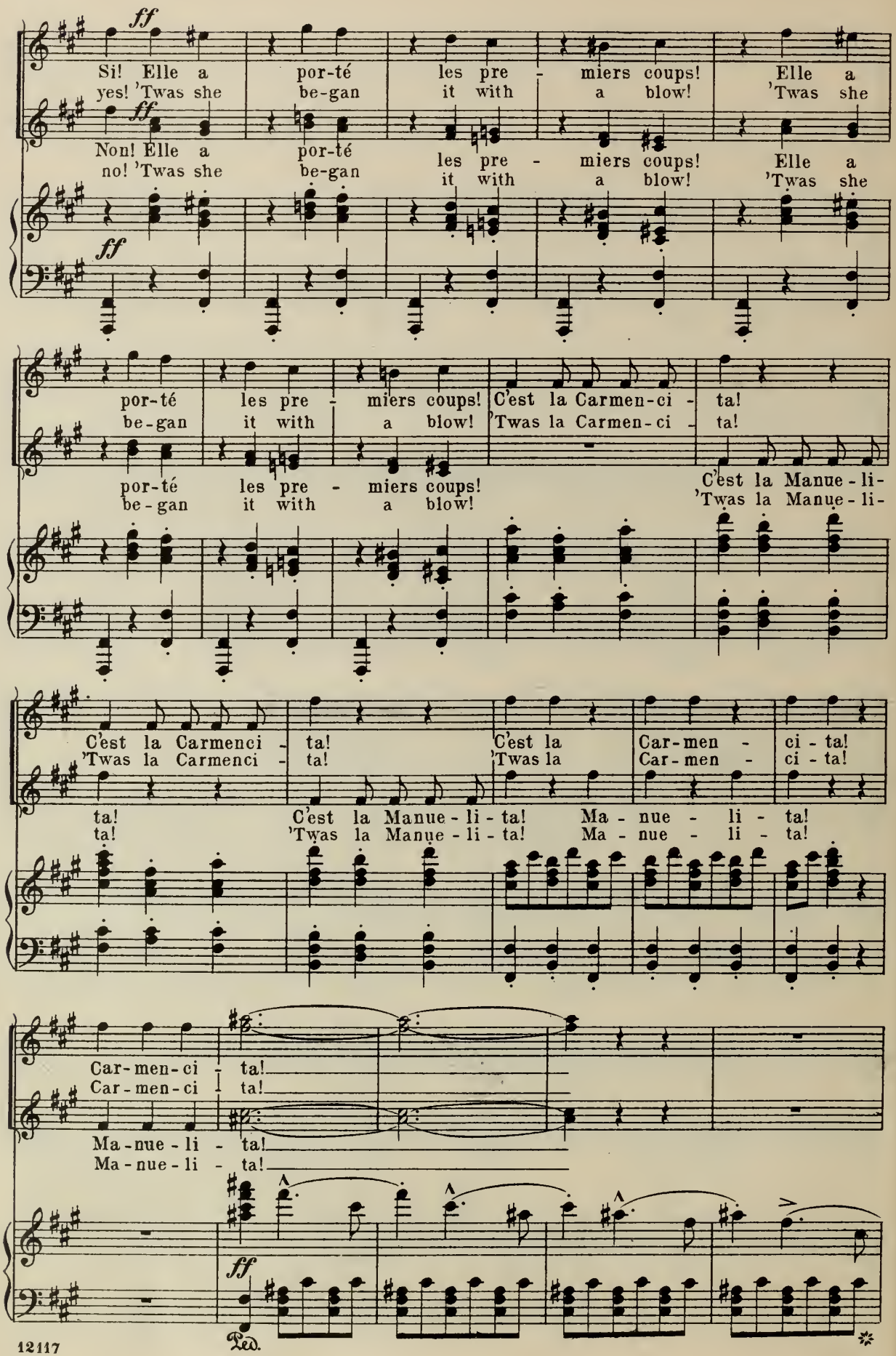
Nº 8. Chorus.

Allegro vivace.
Zuniga.
Sopranos I.
(Cigarette - girls.)
Sopranos II.
(cries behind the scenes.)
Allegro vivace. (♩.=72.)
Piano.
f
sempre f
cresc.
molto.
Zuniga.
Que se pas - se - t-il donc là - bas?
What can be go - ing on be - low?
ff

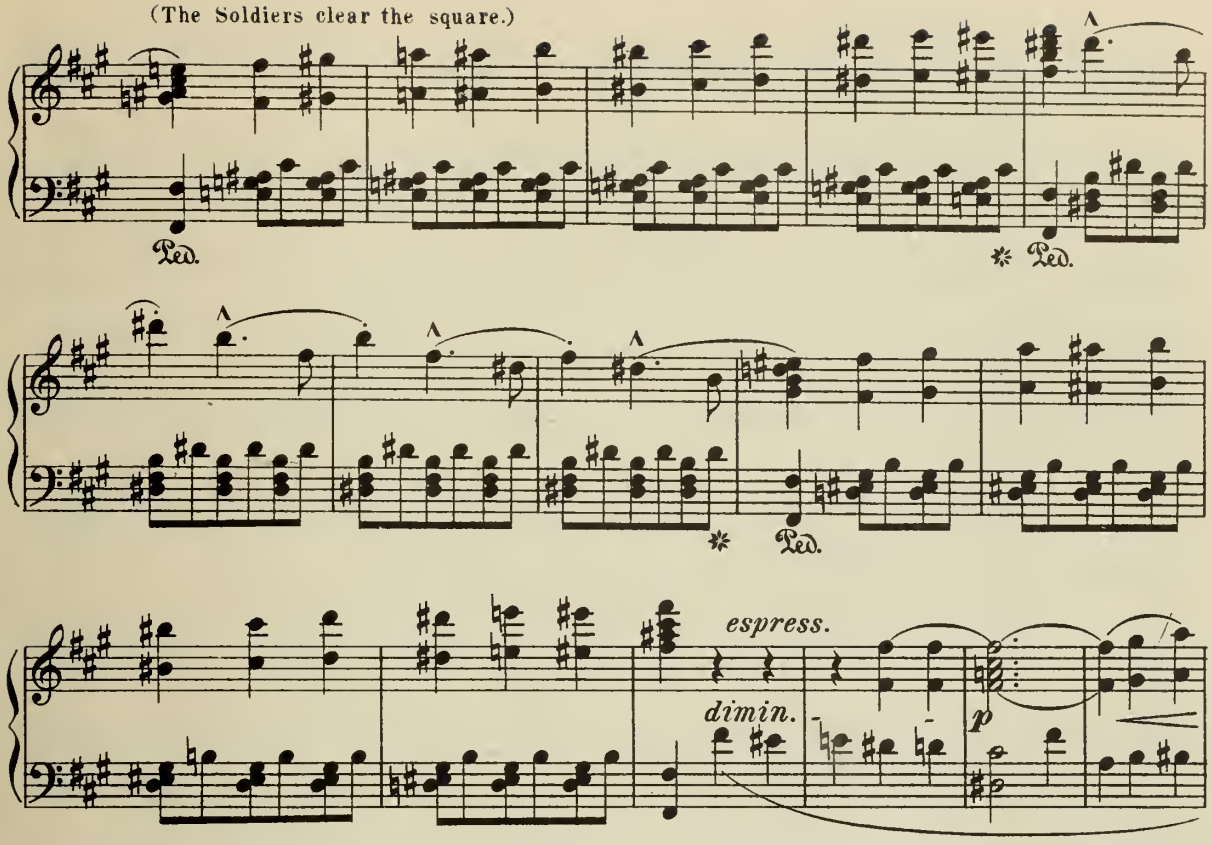
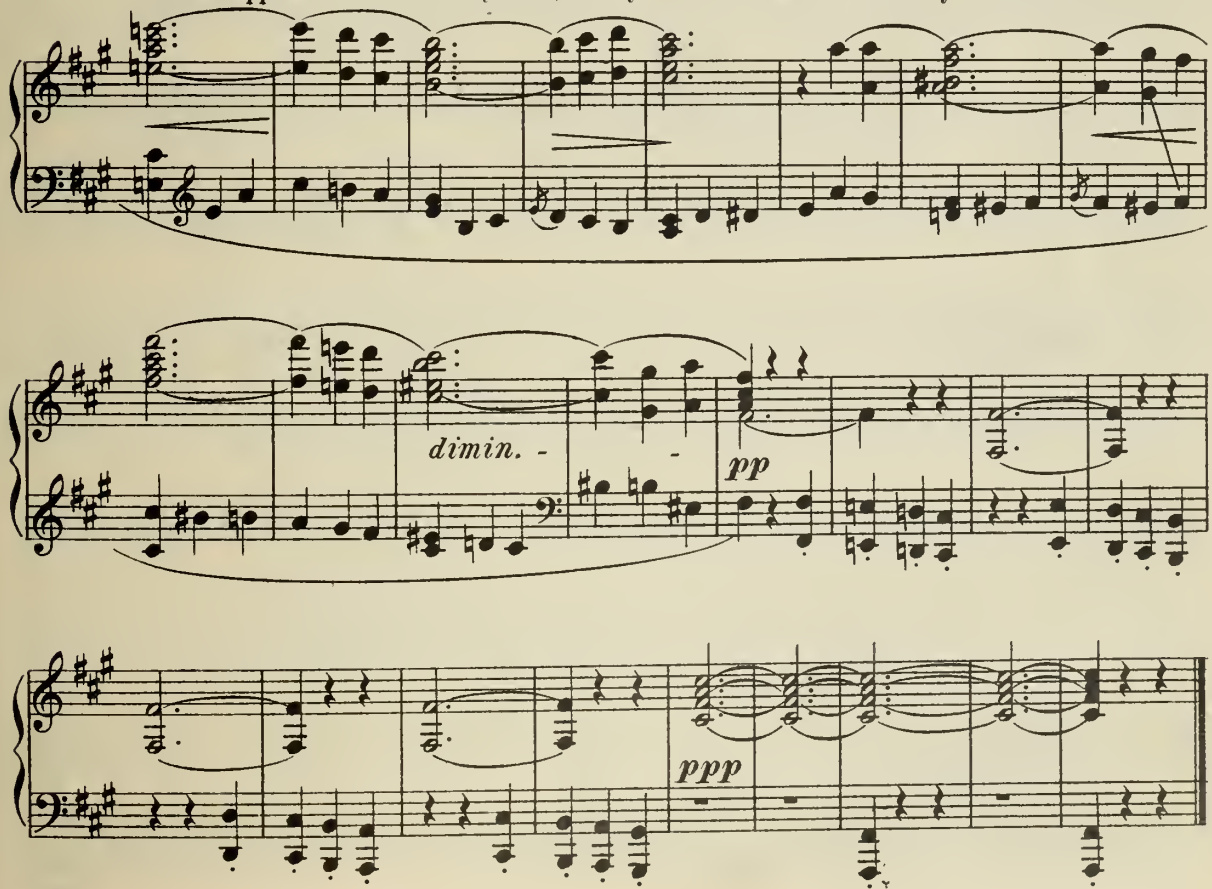
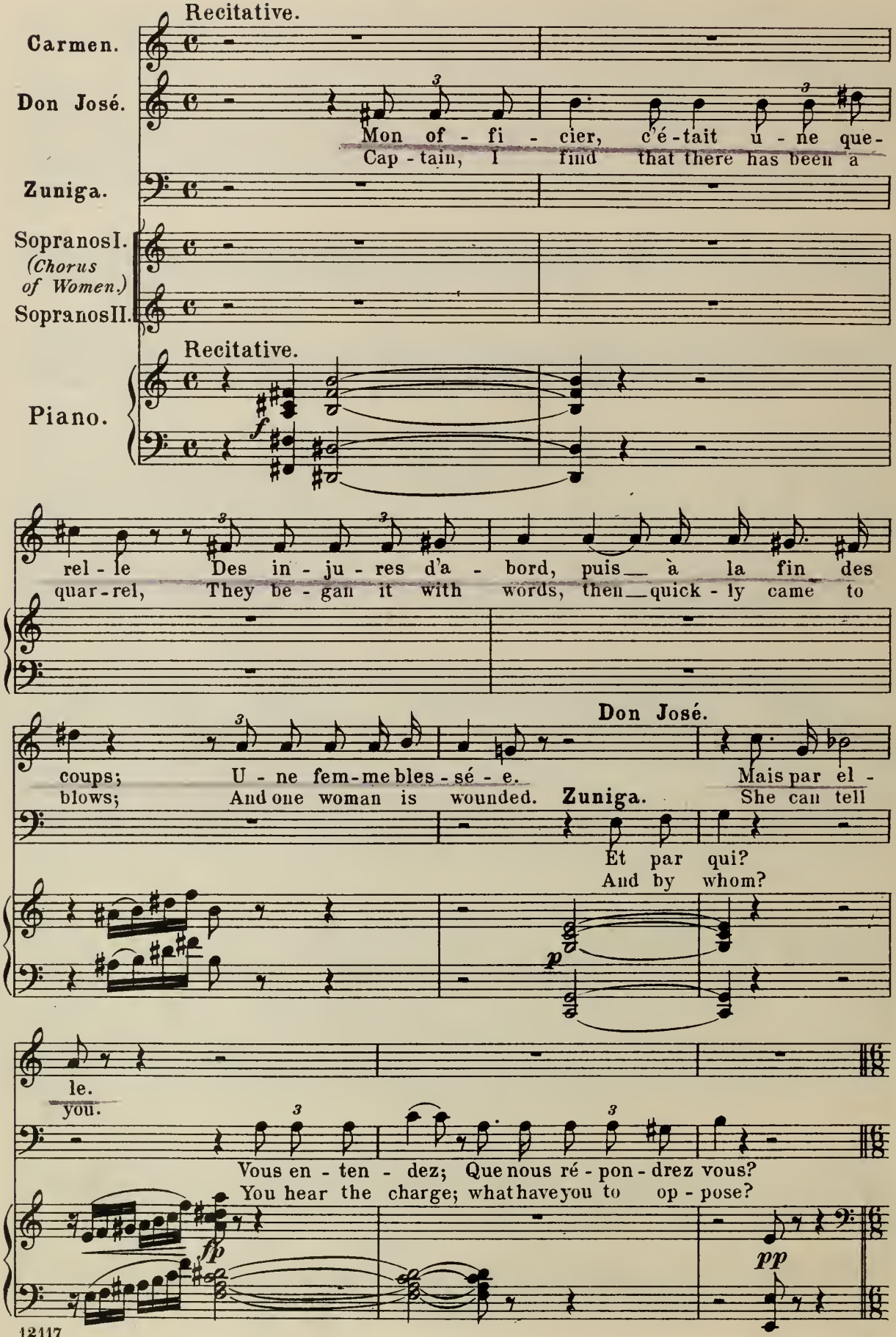

SOPRANOS I. (on stage.)
f
Au secours! au secours! n'en-ten-dez-vous pas?
Help! help! help! help! will you nev-er hear?
SOPRANOS II.
(on stage.)
f
Au secours! au secours! messieurs les sol-dats!
Help! help! help! help! Is no sol-dier near?
mf
C'est la Car-men-ci-ta!
'Twas la Car-men-ci-ta!
mf
Non, non, ce n'est pas el-le!
No, no! she did not do it!
p
cresc.
cresc.
C'est la Carmen-ci-ta!
'Twas la Carmen-ci-ta!
cresc.
f
C'est el-le!
It was she!
Non, non ce n'est pas el-le! pas du
No, no! she did not do it! not at

si fait, si fait, c'est el - le! Elle a por - té les premiers
O yes, O yes, it was she! 'Twas she be - gan it with a
tout!
all!
(to Zuniga.)
coups!
blow!
Ne les é - cou - tez pas! Mon -
Do not mind what they say! My -
(to Zuniga.) Ne les é - cou - tez pas! E - cou - tez-nous, mon-
Do not mind what they say! My-lord, they do not
sieur! é - coutez - nous! é - coutez - nous! é - coutez - nous! é - cou-tez-
lord, they do not know! they do not know! they do not know! they do not
sieur! é - coutez-nous! é - coutez-nous! é - cou-tez-nous!
know! they do not know! they do not know! they do not know!
nous! é - cou - tez - nous! é - cou - tez - nous, mon-
know! they do not know! My-lord, they do not
é - cou-tez-nous! é - cou-tez-nous, mon - sieur,
they do not know! My-lord, they do not know!

sieur, mon - sieur, é - cou - tez - nous!
know, My - lord, they do not know!
mon - sieur, é - cou - tez - nous!
My - lord, they do not know!
pp
SOPRANOS II.
mf (drawing Zuniga to their side.)
La Ma - nue - li - ta di - sait, Et ré - pé - tait à voix
Ma - nue - li - ta rais'd a cry, That one could hear all thro'
cresc.
hau - te Quel - le a - chè - te - rait sans fau - te
town, That she had a mind to buy
mf
f
SOPRANOS I.
mf (same business.)
Un â - ne qui lui plai - sait.
Her an ass to ride up - on.
A - lors la Car - men - ci -
Car-men-ci - ta quick - ly
mf
f
pp
ta Rail - leuse à son or - di - nai - re,
cried (She nev - er lets a chance pass):

cresc.
Dit: "Un â - ne pour-quoi fai- -re? Un ba-lai te suf - fi-
"What do you want with an ass When a broom will do to
SOPRANOS II.
ra." Ma-nue-li-ta ri-pos - ta Et dit à sa ca-ma-
ride?" Ma-nue-li-ta answer'd too, All o - ver in fu - ry
ra - de: "Pour cer-tai - ne pro - me - na - de, Mon
shak - ing: "For a ride you'll soon be tak - ing, My
SOPRANOS I. cresc. -
â - ne te ser - vi - ra!
ass will do well for you!
Et ce jour la tu pour-
Then you'll have a right to
cresc. -
ras A bon droit fai - re la fiè - re, Deux la-quais sui-vront der-
rise Far a - bove us in your pride, With two lack-eys at your
Ped.
Ped.
Ped.
Ped.

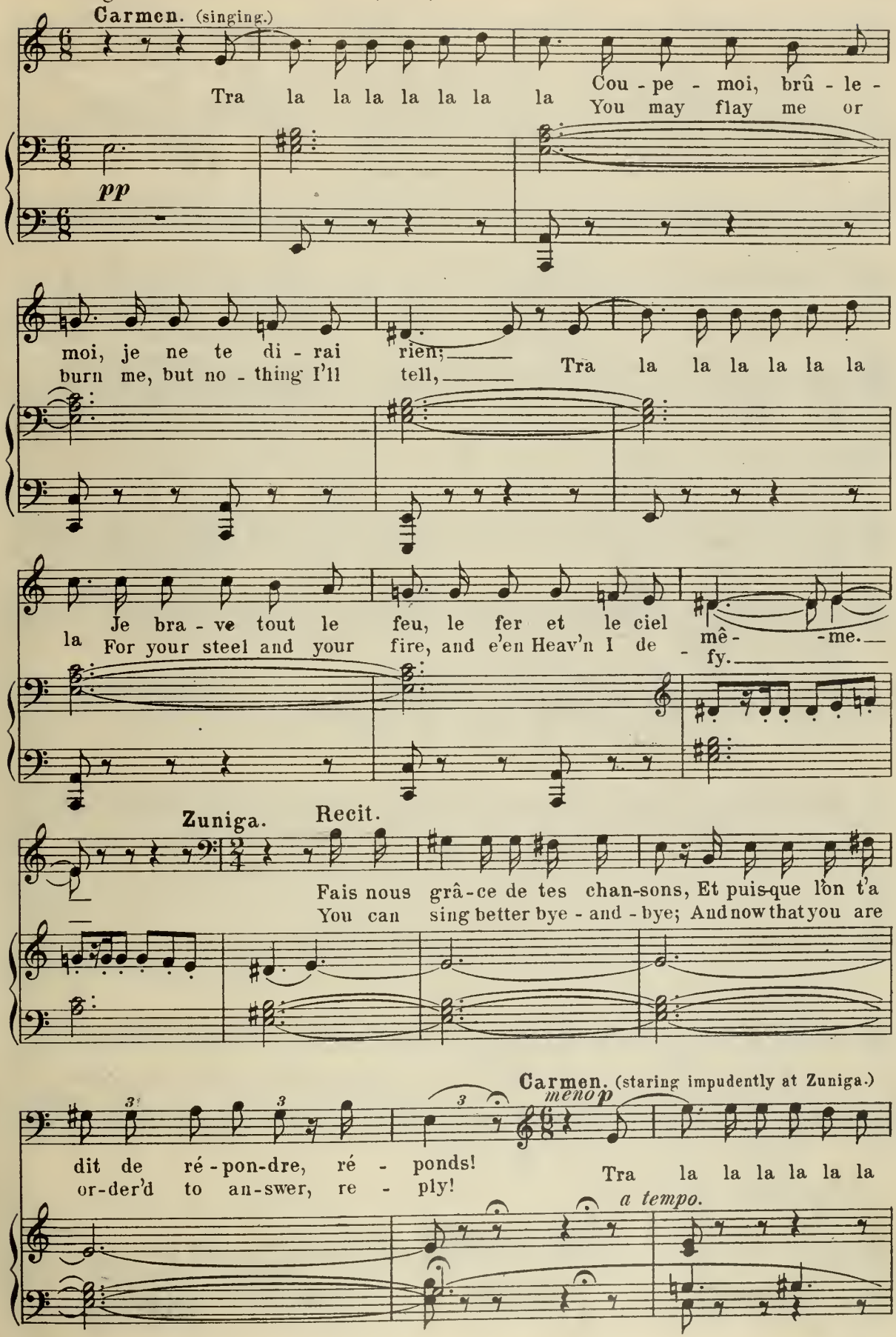
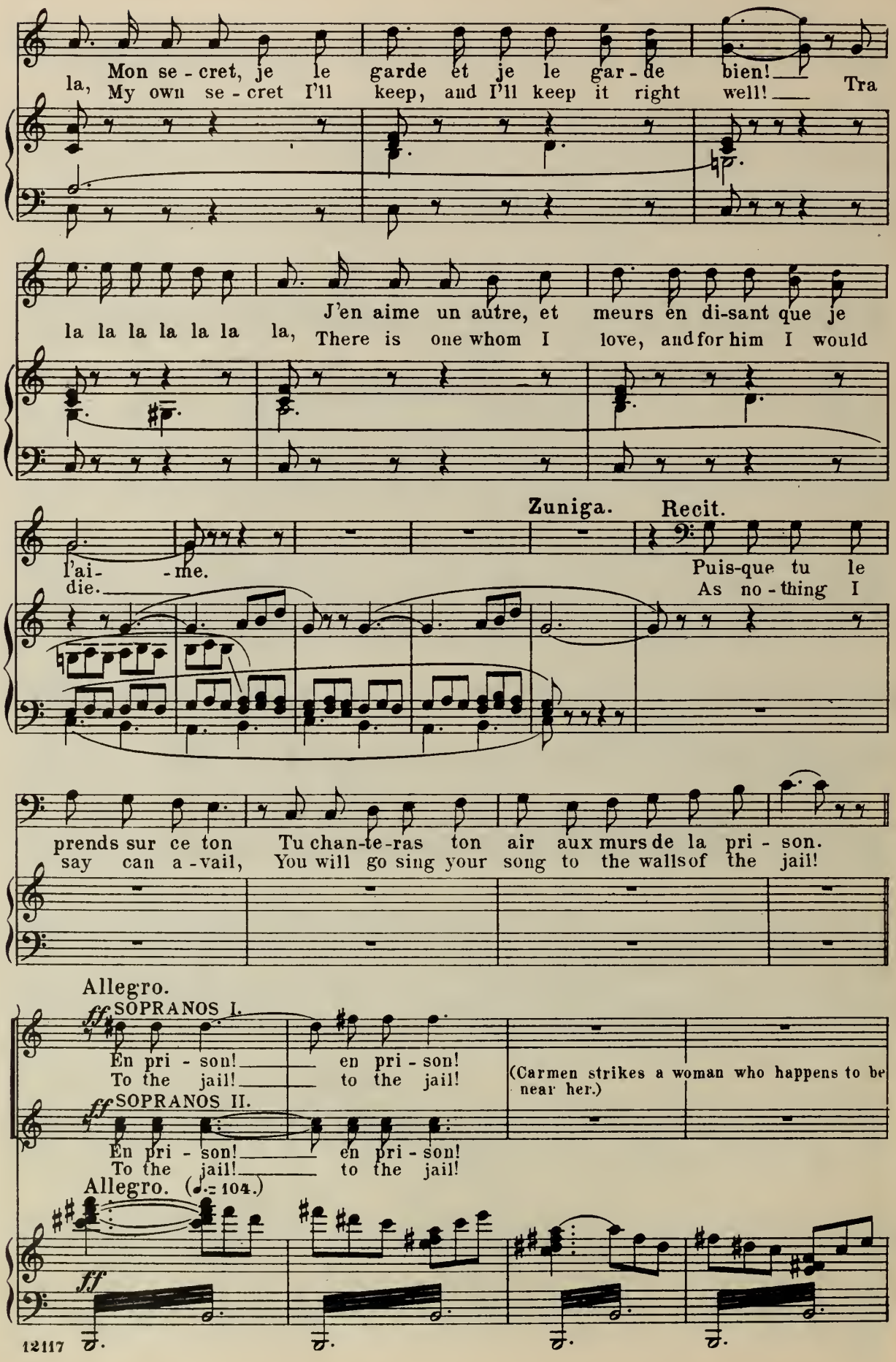

rière - re Té-mou - chant_ à tour de bras!" La des - sus, tou - tes les
side___ Tak-ing turns_ in chas-ing flies!" Then they both start-ed to
ff
La des - sus, tou - tes les
Then they both start-ed to
Ped. * Ped. *
deux Se sont pri - ses aux che - veux, Tou - tes les deux, tou-tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to
deux, Se sont pri - ses aux che - veux!
tear___ And to pull each oth - er's hair!
Zuniga.
(impatiently) senza rigore.
a tempo.
Au dia- -ble tout ce ba - var - da- - -ge!
Have done___ with all your sil - ly chat- - -ter!
p
colla voce.
pp

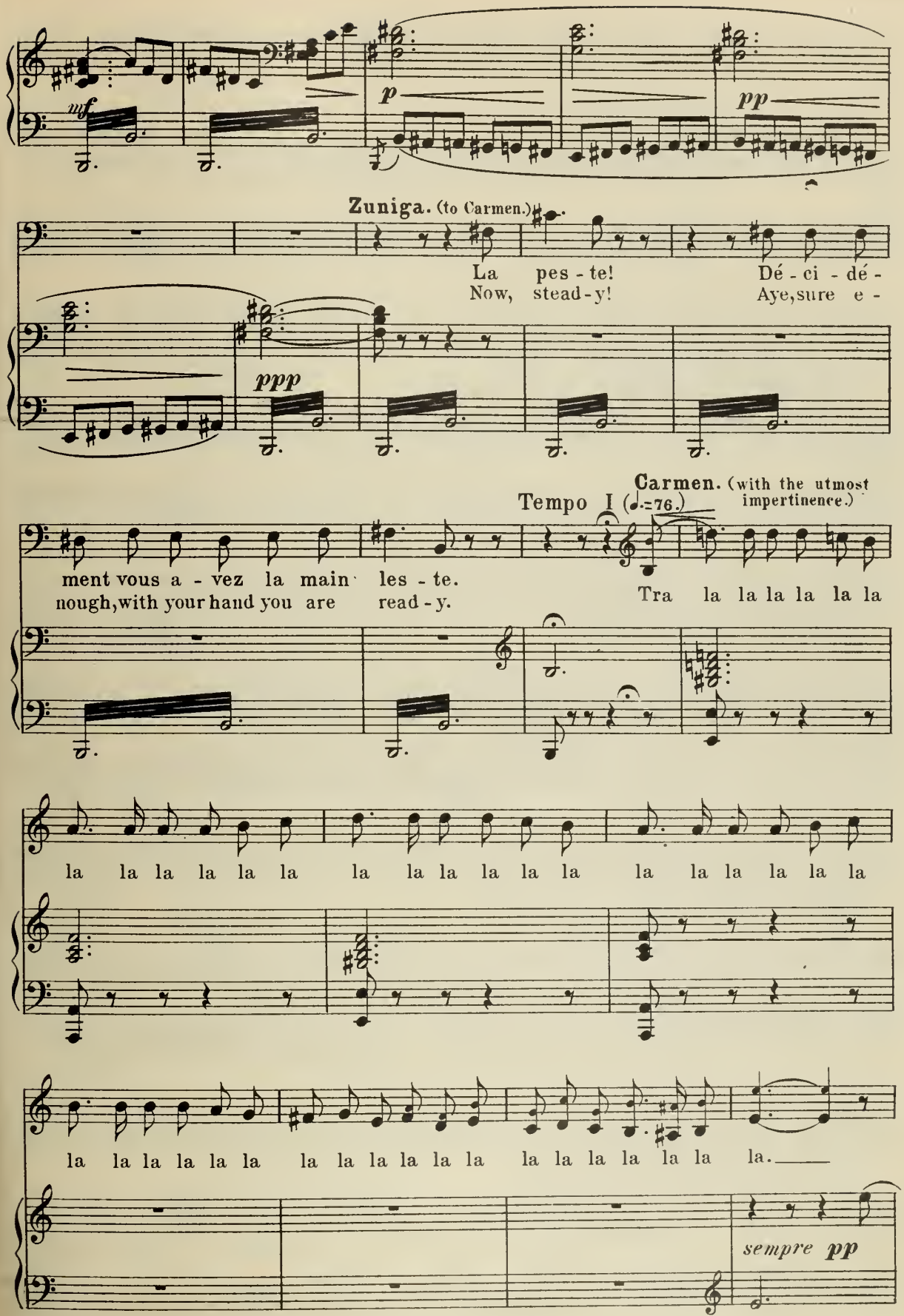

senza rigore.
a tempo.
Au dia- -ble tout ce ba-var- da- -ge!
Have done with all your sil-ly chat- -ter!
colla voce.
(to Don José.)
Pre-nez, Jo- sé deux hom-mes a-vec vous, Et voy-
Hark you, Jo- sé, take two good men with you, And go
ez là de- dans qui cau- se ce ta- pa- -ge!
in to find out what is real-ly the mat- -ter!
SOPRANOS I.
(Don José enters the factory, followed by two soldiers.)
C'est la Car-men-ci- ta!
'Twas la Car-men-ci- ta!
SOPRANOS II.
Non, non, ce n'est pas
No, no, she did not
C'est la Car-men-ci- ta!
'Twas la Car-men-ci- ta!
él- le!
do it!
Non,
No,

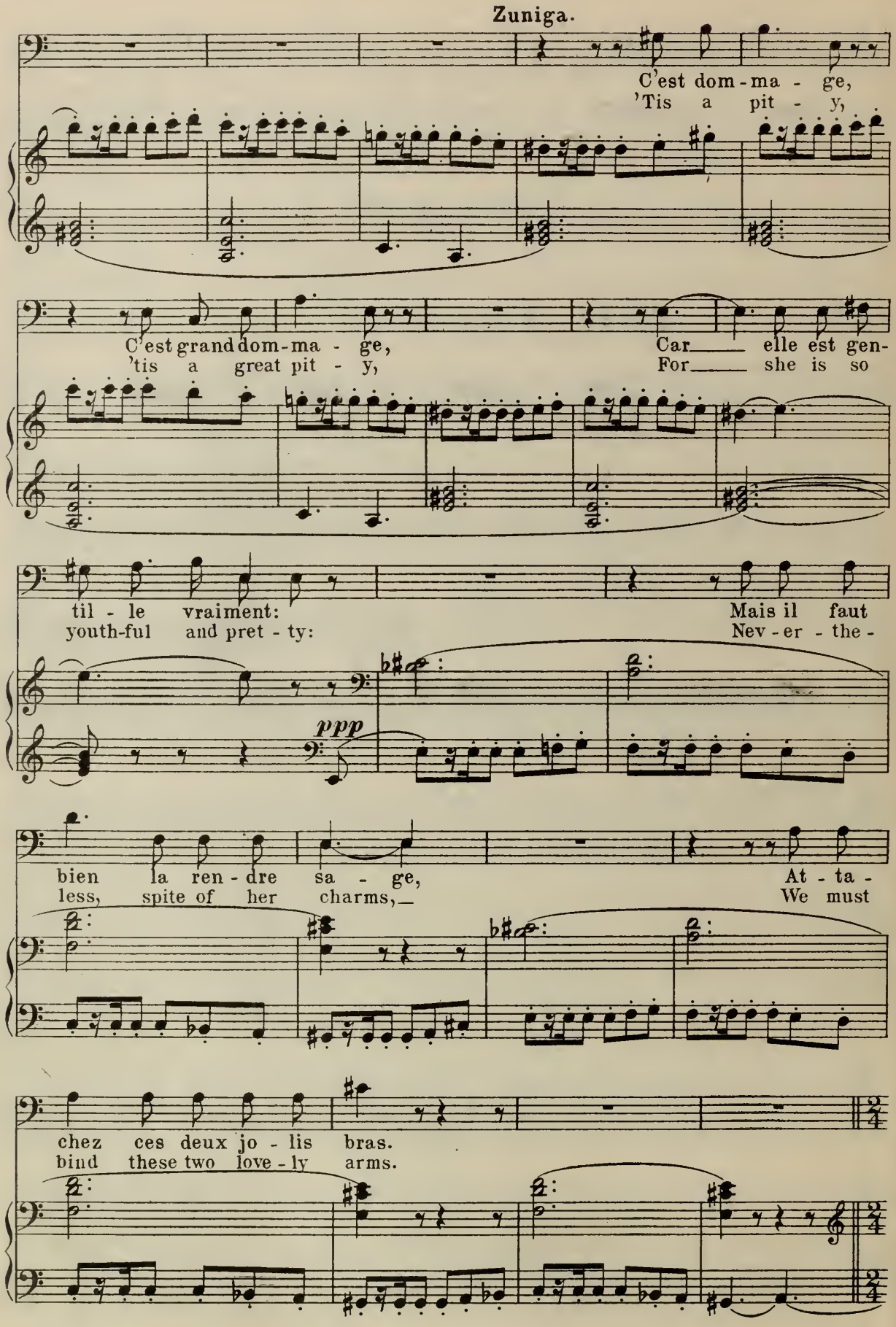

Si fait, si fait c'est el - le!
O yes, O yes, she did!
non, ce n'est pas el - le!
no! she did not do it!
Pas du
Not at
cresc.
Zuniga.
Ho-là!
I say!
Elle a por - té les pre-miers coups!
'Twas she be - gan it with a blow!
tout!
all!
É - loi - gnez - moi tou - tes ces fem-mes - là!
Off with these wom-en with - out more a - do!
Mon-sieur!
My - lord!

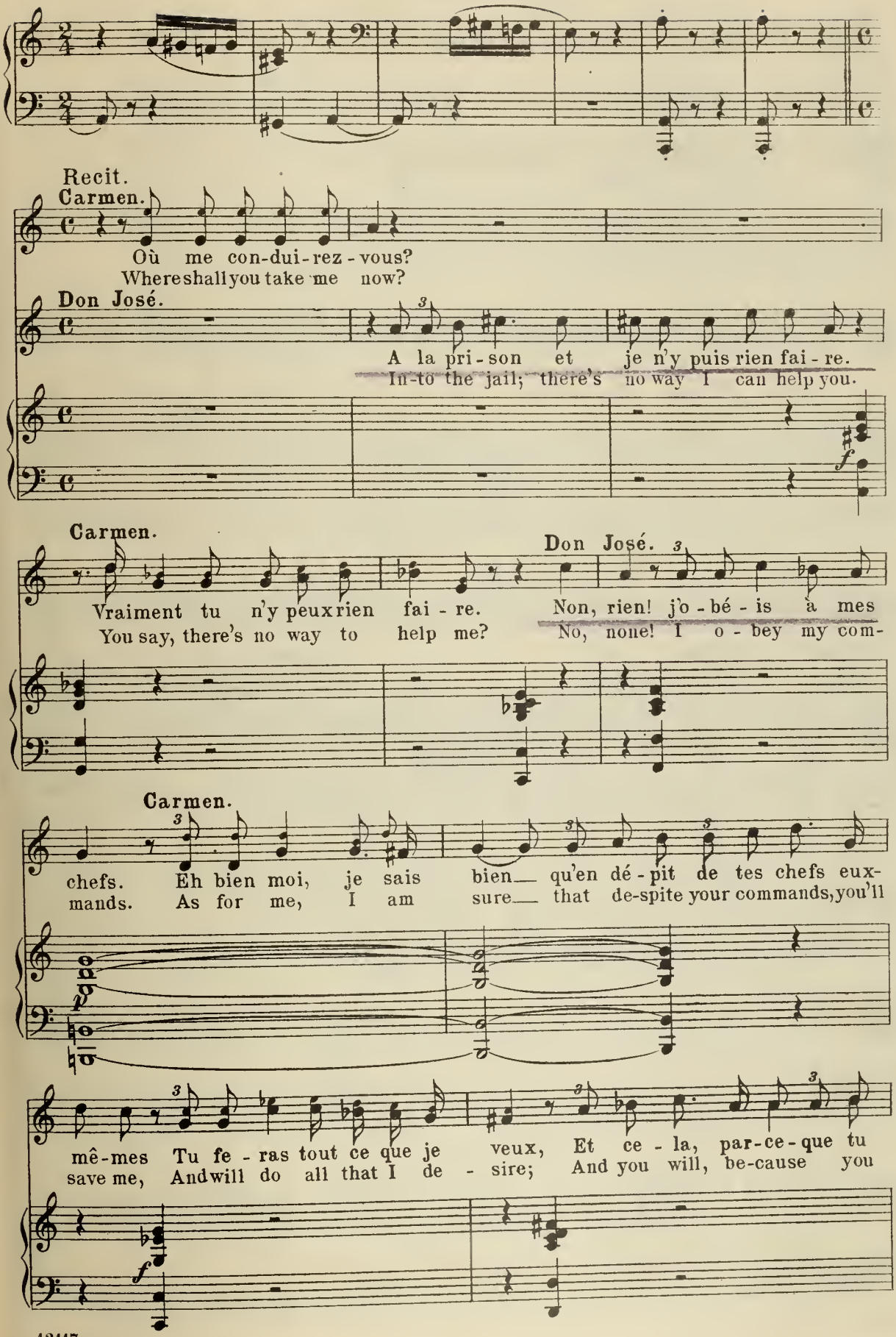
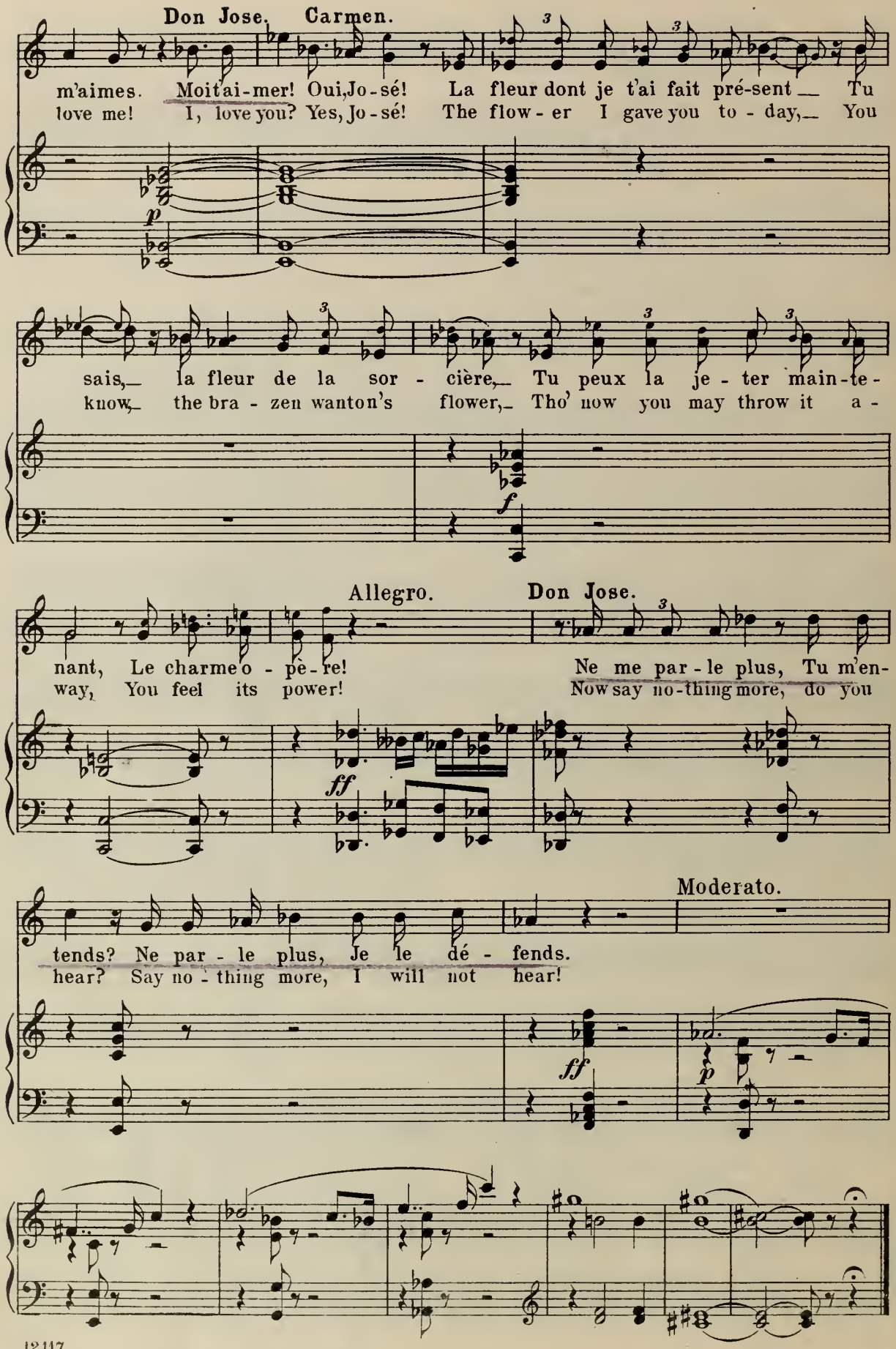

Mon - sieur!
My - lord!
ff
Mon - sieur!
My - lord!
Mon-sieur!
My - lord!
ff
Ne les é - cou - tez pas! Mon - sieur, é - cou - tez - nous! é - cou - tez-
Do not mind what they say! My - lord, they do not know! they do not
ff
Ne les é - cou - tez pas! Mon - sieur, é - cou - tez - nous! é - cou - tez-
Do not mind what they say! My - lord, they do not know! they do not
ff
nous, é - cou - tez - nous, é - cou - tez - nous, é - cou - tez-
know! they do not know! they do not know! they do not
nous, é - cou - tez - nous, é - cou - tez - nous, é - cou - tez -
know! they do not know! they do not know! they do not
nous,
know!
é - cou-tez-nous, Mon-sieur, Monsieur, é - cou - tez -
they do not know, My - lord, My-lord, they do not
nous, é - cou - tez-nous, Mon-sieur,
know! they do not know, My - lord!
Monsieur, é - cou - tez -
My-lord, they do not

nous!
know!
C'est la Carmen-ci - ta Qui por - ta les pre - miers
'Twas la Carmen-ci - ta, 'Twas she be - gan with a
nous!
know!
coups!
blow!
C'est la Manue-li - ta Qui por - ta les pre - miers coups!
'Twas la Manue-li - ta, 'Twas she be - gan with a blow!
La Carmenci - ta!
La Carmenci - ta!
La Carmenci - ta!
La Carmenci - ta!
La Manue-li - ta!
La Manue-li - ta!
La Manue-li - ta!
La Manue-li - ta!
Si!
Yes!
Si!
Yes!
Si!
Yes!
Si! Si! Si!
Yes! yes! yes!
Non!
No!
Non!
No!
Non!
No!
Non! Non!
No! no!

ff
Si! Elle a por-té les pre - miers coups! Elle a
yes! 'Twas she be-gan it with a blow! 'Twas she
Non! Elle a por-té les pre - miers coups! Elle a
no! 'Twas she be-gan it with a blow! 'Twas she
por-té les pre - miers coups! C'est la Carmen-ci - ta!
be-gan it with a blow! 'Twas la Carmen-ci - ta!
por-té les pre - miers coups! C'est la Manue-li-
be-gan it with a blow! 'Twas la Manue-li-
C'est la Carmenci - ta! C'est la Car-men - ci-ta!
'Twas la Carmenci - ta! 'Twas la Car-men - ci-ta!
ta! C'est la Manue-li-ta! Ma-nue-li-ta!
ta! 'Twas la Manue-li-ta! Ma-nue-li-ta!
Car-men-ci - ta!
Car-men-ci - ta!
Ma-nue-li - ta!
Ma-nue-li - ta!
ff
Ped.

(The Soldiers clear the square.)

(Carmen appears at the factory-door, led by Don José and followed by two soldiers.)

Nº 9. Song and Melodrama.

Allegretto molto moderato. (♩.=76.)

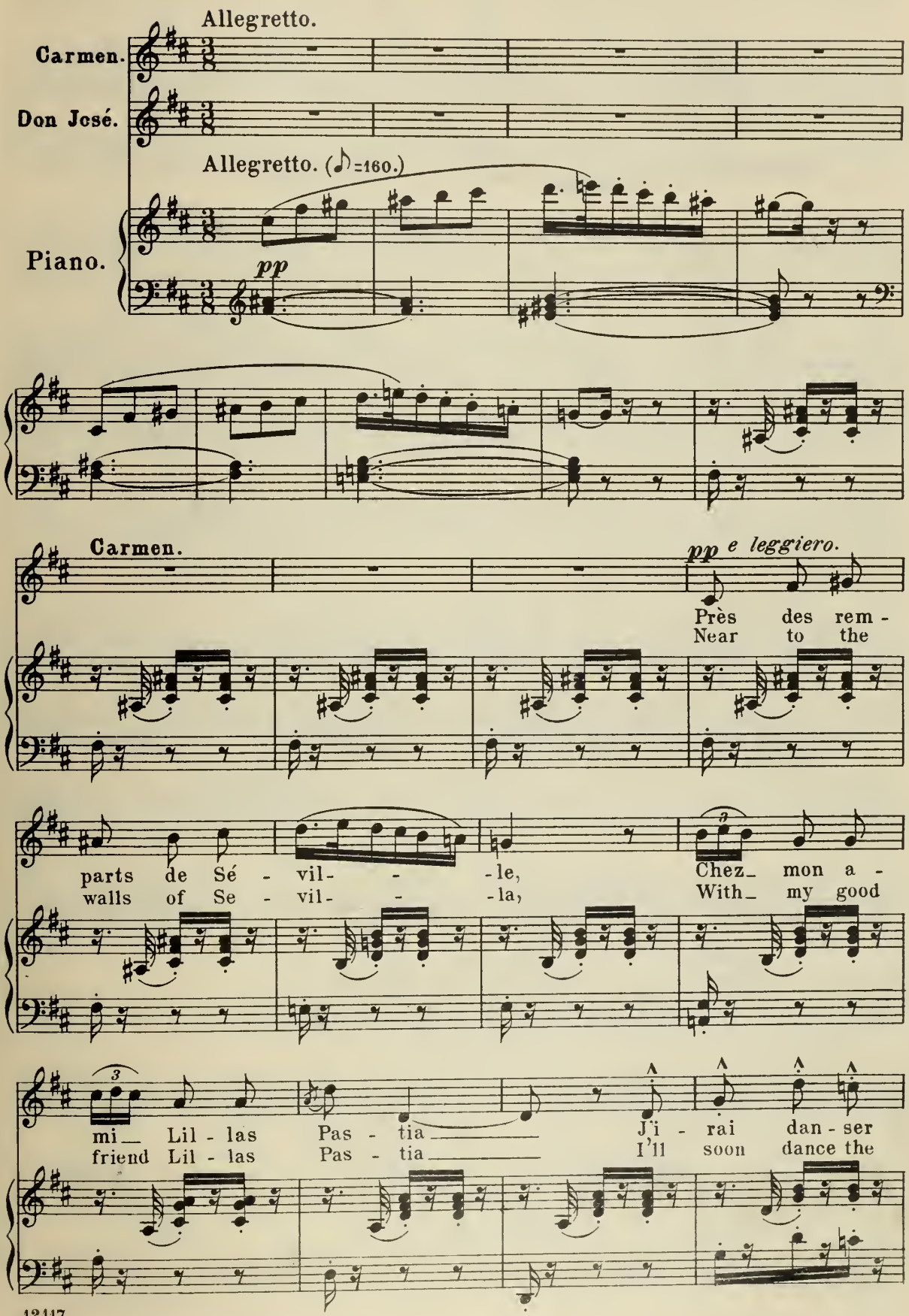


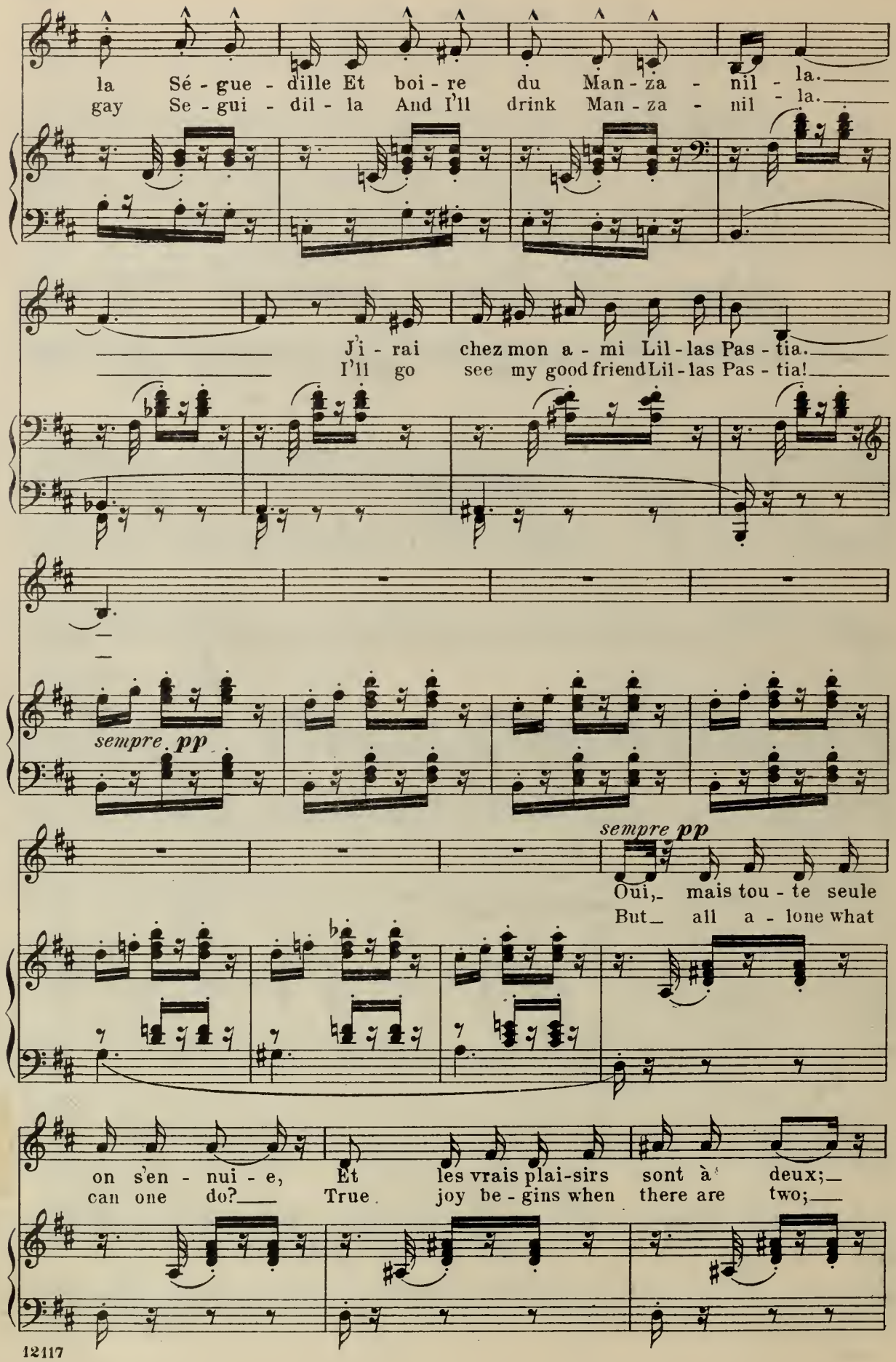
Mon se - cret, je le garde et je le gar - de bien!
la, My own se - cret I'll keep, and I'll keep it right well!
Tra
J'en aime un autre, et meurs en di-sant que je
la la la la la la la, There is one whom I love, and for him I would
Zuniga.
Recit.
l'ai- -me.
die.
Puis-que tu le
As no - thing I
prends sur ce ton Tu chan-te-ras ton air aux murs de la pri - son.
say can a - vail, You will go sing your song to the walls of the jail!
Allegro.
ff SOPRANOS I.
En pri - son! en pri - son!
To the jail! to the jail!
(Carmen strikes a woman who happens to be near her.)
ff SOPRANOS II.
En pri - son! en pri - son!
To the jail! to the jail!
Allegro. (♩.= 104.)
ff

mf
p
pp
Zuniga. (to Carmen.)
La pes - te!
Now, stead - y!
Dé - ci - dé -
Aye, sure e -
ppp
Tempo I (♩.=76.)
Carmen. (with the utmost impertinence.)
ment vous a - vez la main les - te.
nough, with your hand you are read - y.
Tra la la la la la la
la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la.
sempre pp

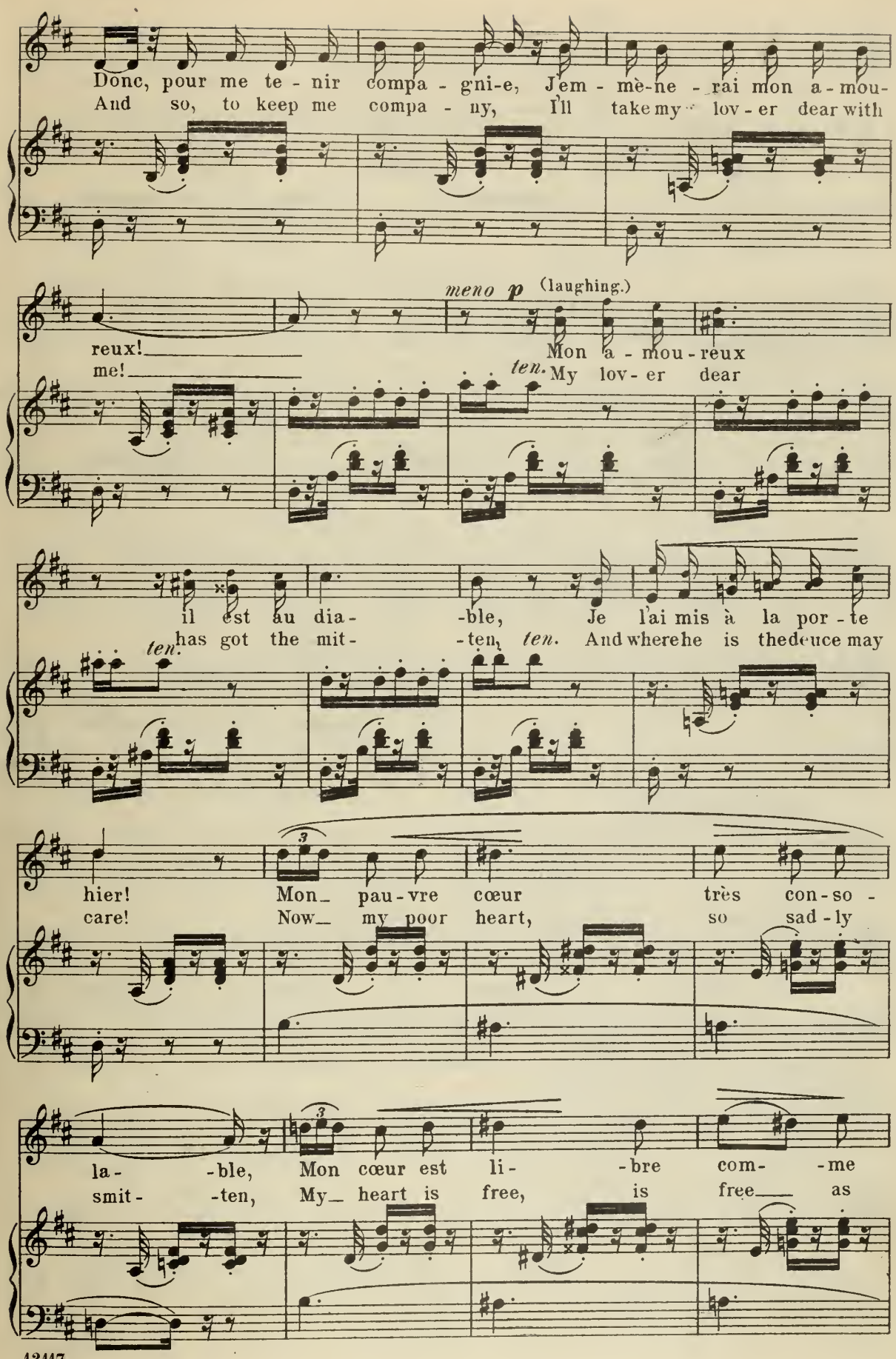

Zuniga.
C'est dom - ma - ge,
'Tis a pit - y,
C'est grand dom - ma - ge,
'tis a great pit - y,
Car elle est gen-
For she is so
til - le vraiment:
youth-ful and pret - ty:
Mais il faut
Nev - er - the -
ppp
bien la ren - dre sa - ge,
less, spite of her charms,
At - ta -
We must
chez ces deux jo - lis bras.
bind these two love - ly arms.

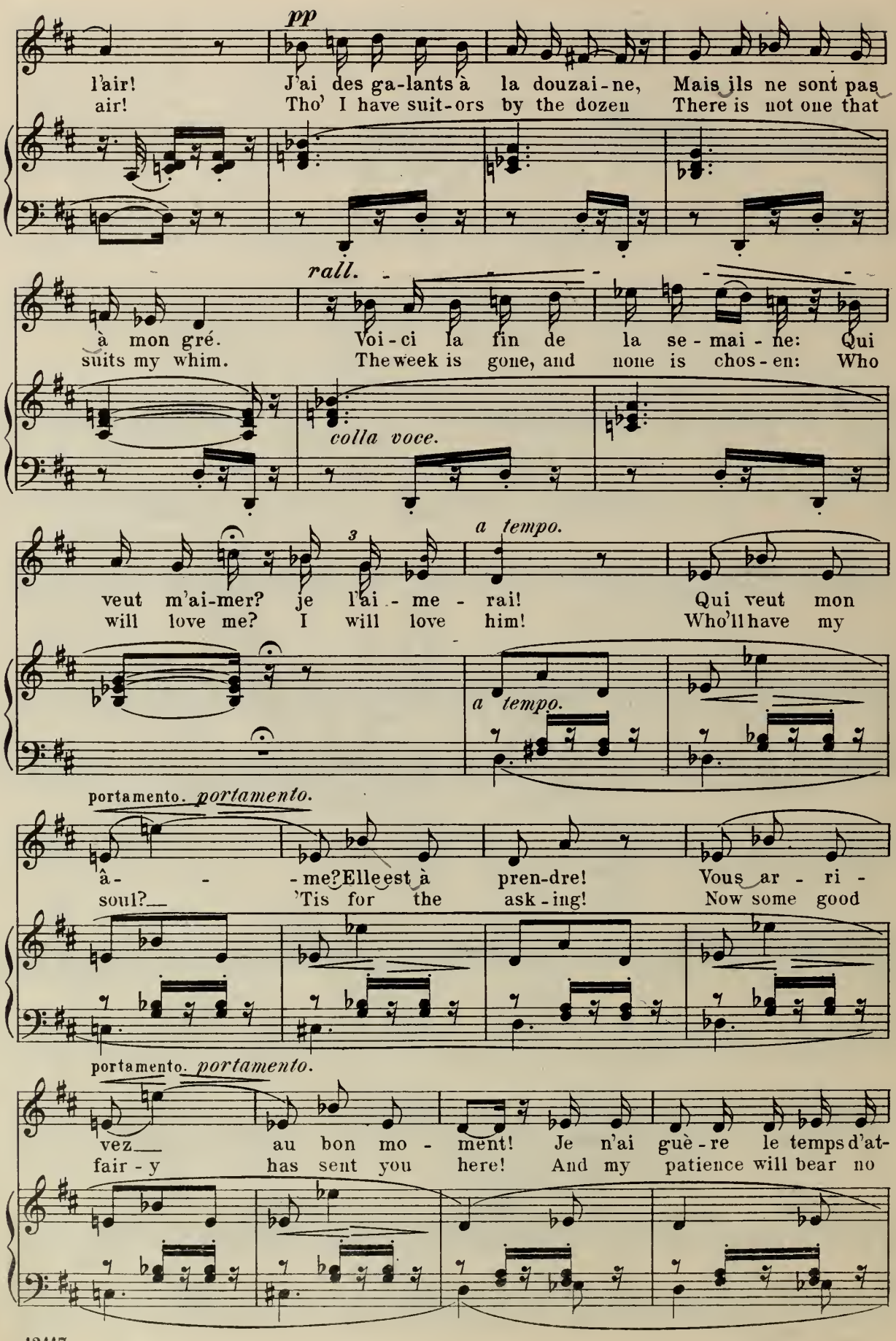

Recit.
Carmen.
Où me con-dui-rez-vous?
Where shall you take me now?
Don José.
A la pri-son et je n'y puis rien fai-re.
In-to the jail; there's no way I can help you.
Carmen.
Vraiment tu n'y peux rien fai-re.
You say, there's no way to help me?
Don José.
Non, rien! j'o-bé-is à mes
No, none! I o-bey my com-
Carmen.
chefs. Eh bien moi, je sais bien qu'en dé-pit de tes chefs eux-
mands. As for me, I am sure that de-spite your commands, you'll
mê-mes Tu fe-ras tout ce que je veux, Et ce-la, par-ce-que tu
save me, And will do all that I de-sire; And you will, be-cause you

Don Jose.
Carmen.
m'aimes. Moit'ai-mer! Oui, Jo-sé! La fleur dont je t'ai fait pré-sent Tu
love me! I, love you? Yes, Jo-sé! The flow-er I gave you to-day, You
p
sais, la fleur de la sor-cière, Tu peux la je-ter main-te-
know, the bra-zen wanton's flower, Tho' now you may throw it a-
f
Allegro.
Don Jose.
nant, Le charme o-pè-re!
way, You feel its power!
Ne me par-le plus, Tu m'en-
Now say no-thing more, do you
ff
Moderato.
tends? Ne par-le plus, Je le dé-fends.
hear? Say no-thing more, I will not hear!
ff
p

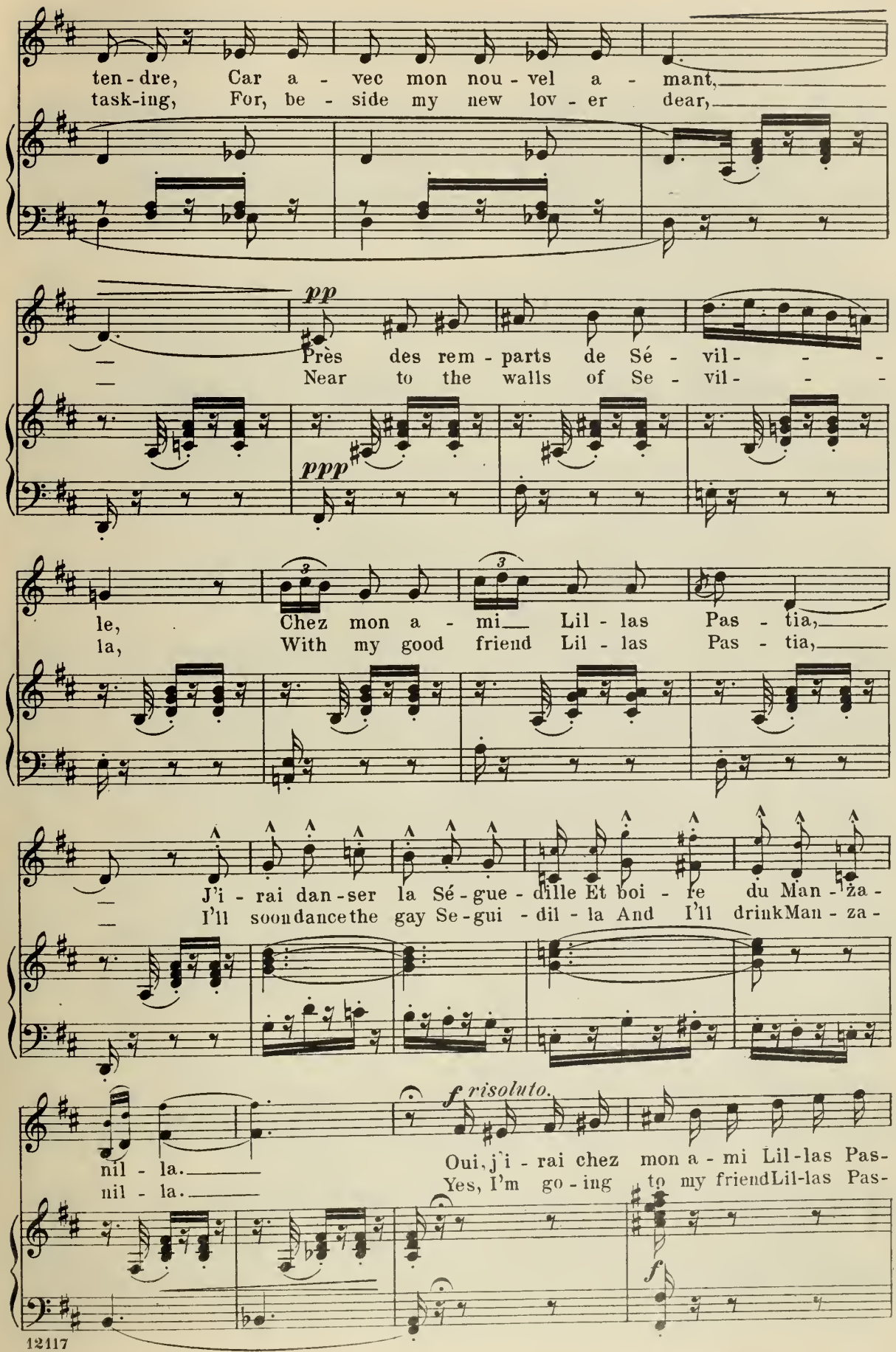
Nº 10. Seguidilla and Duet.

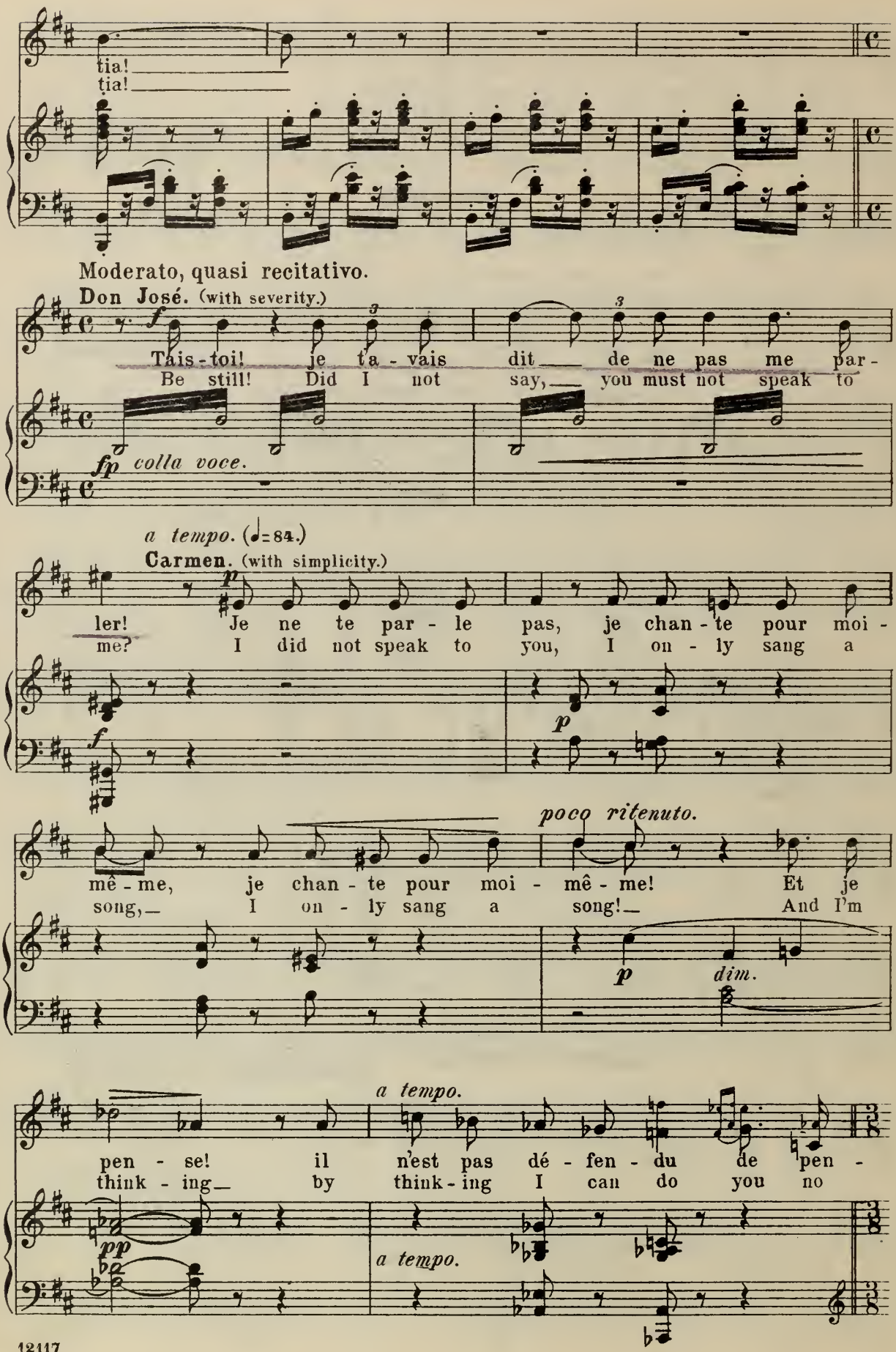
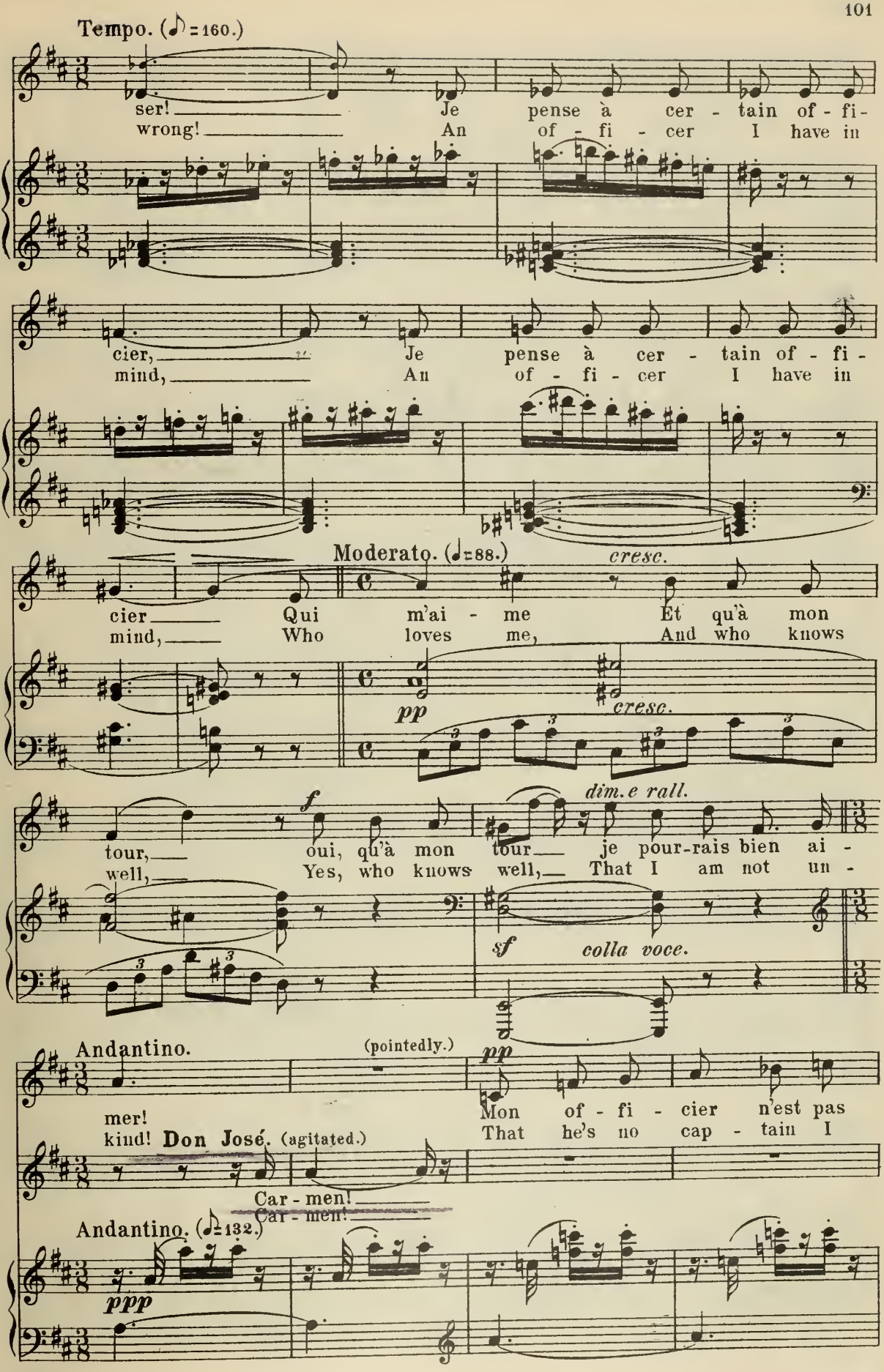


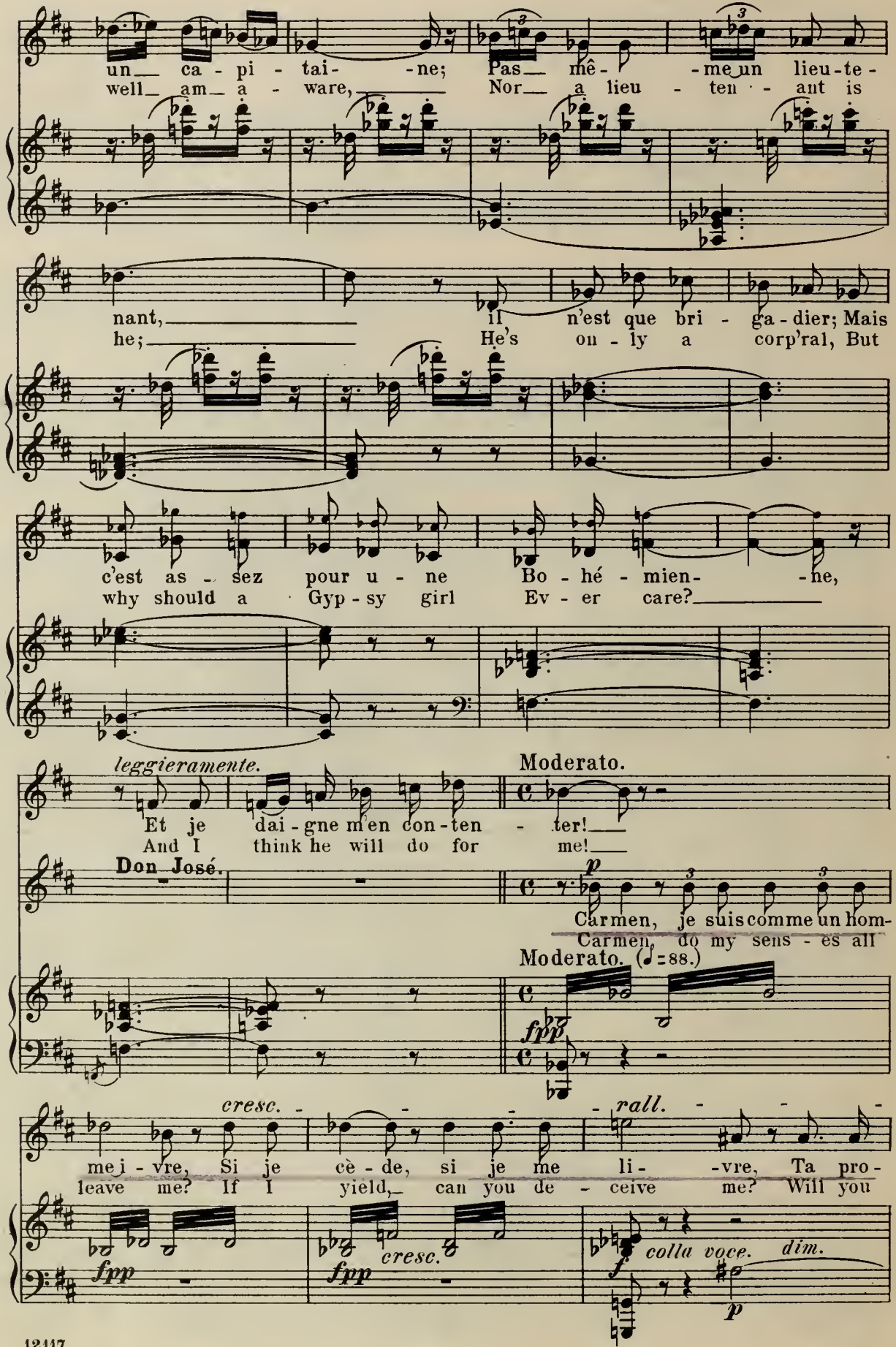

la Sé - gue - dille Et boi - re du Man - za - nil - la.
gay Se - gui - dil - la And I'll drink Man - za - nil - la.
J'i - rai chez mon a - mi Lil - las Pas - tia.
I'll go see my good friend Lil - las Pas - tia!
sempre pp
sempre pp
Oui, mais tou - te seule
But all a - lone what
on s'en - nui - e, Et les vrais plai-sirs sont à deux;
can one do? True joy be - gins when there are two;

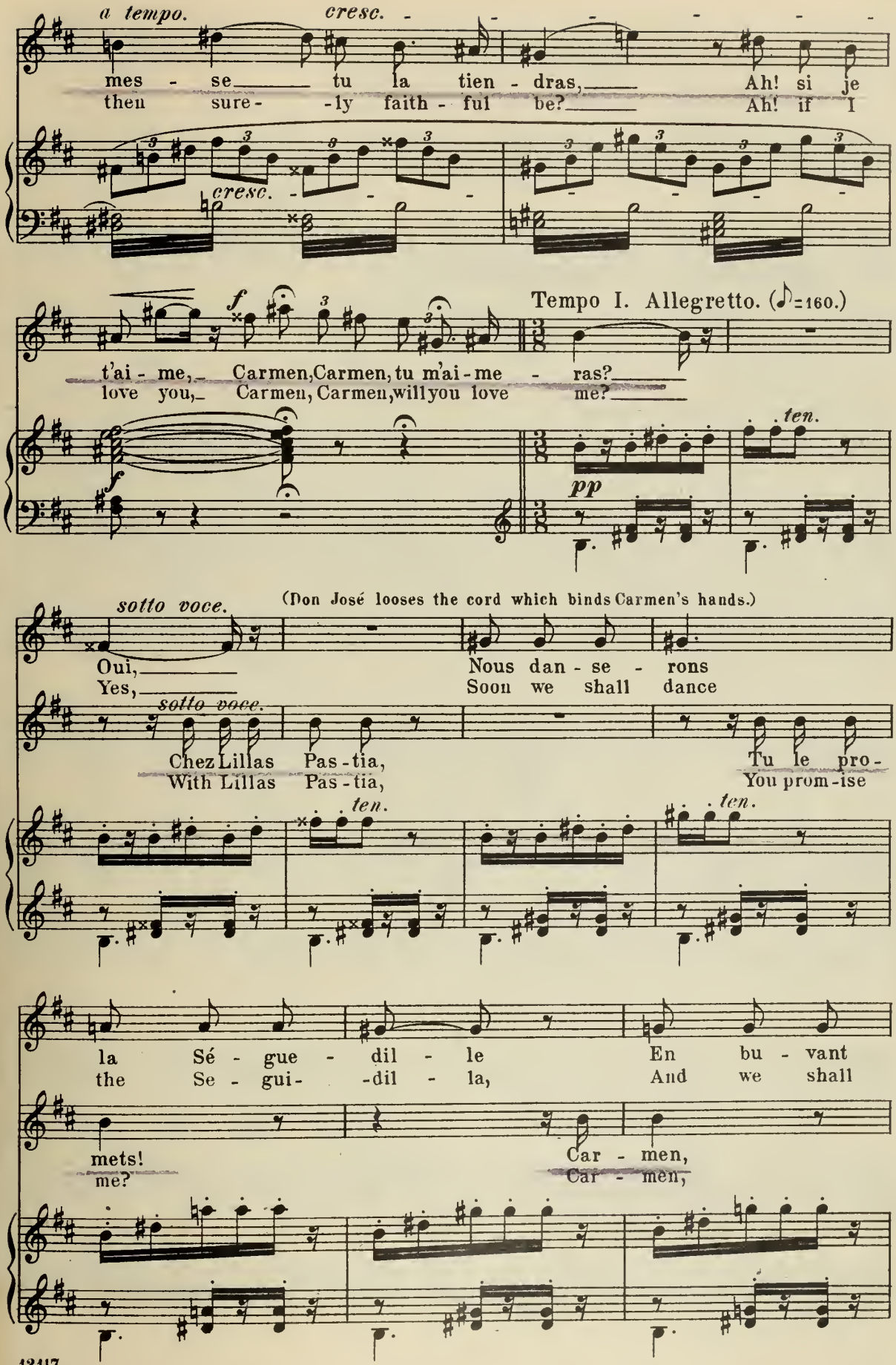
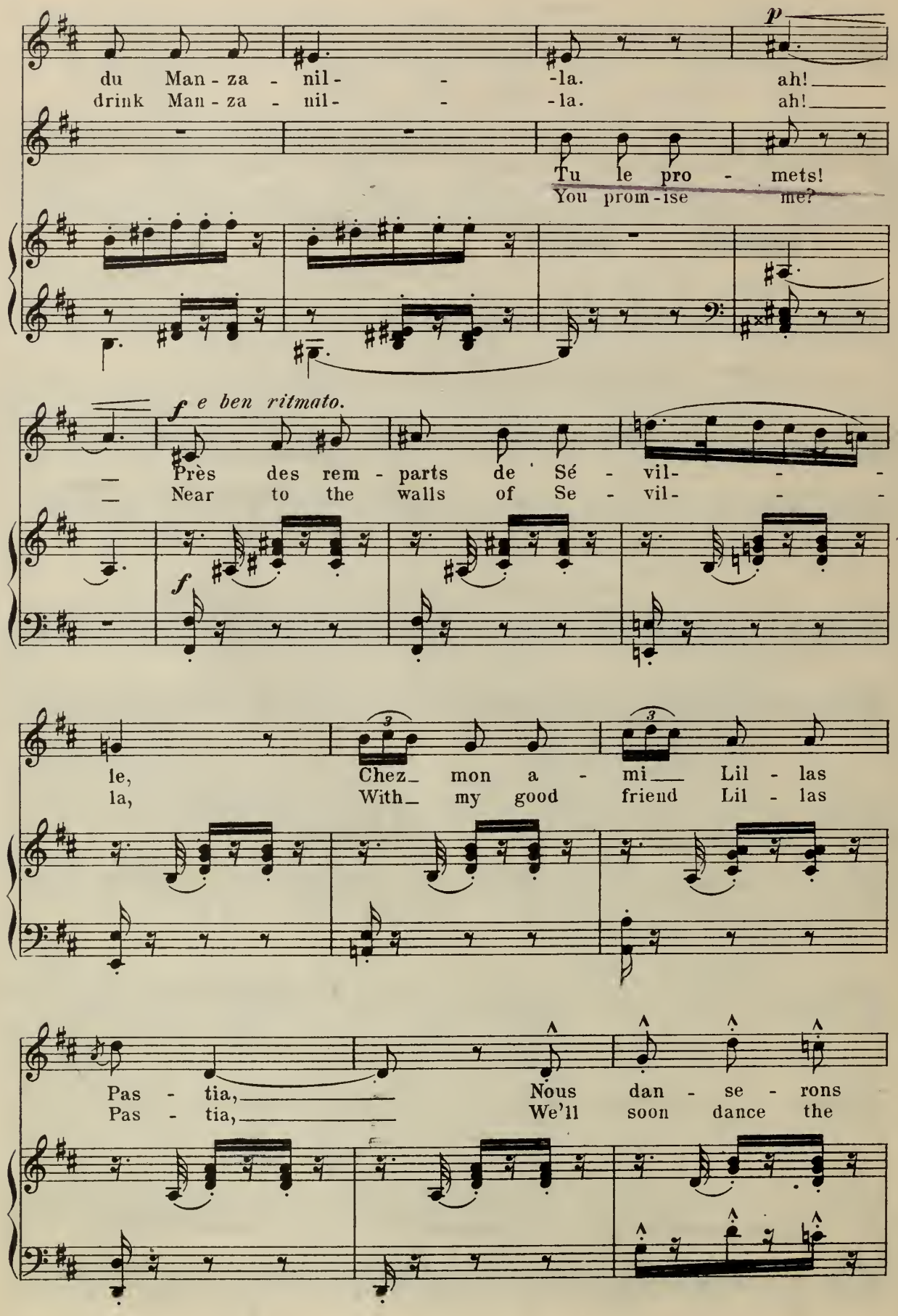

Donc, pour me te - nir compa - gni-e, J'em - mè-ne - rai mon a - mou-
And so, to keep me compa - ny, I'll take my lov - er dear with
meno p (laughing.)
reux!
me!
Mon a - mou - reux
ten. My lov - er dear
il est au dia- -ble, Je l'ai mis à la por - te
has got the mit- -ten, ten. And where he is the deuce may
ten.
hier!
care!
Mon pau - vre cœur très con - so -
Now my poor heart, so sad - ly
la- -ble, Mon cœur est li- -bre com- -me
smit- -ten, My heart is free, is free as

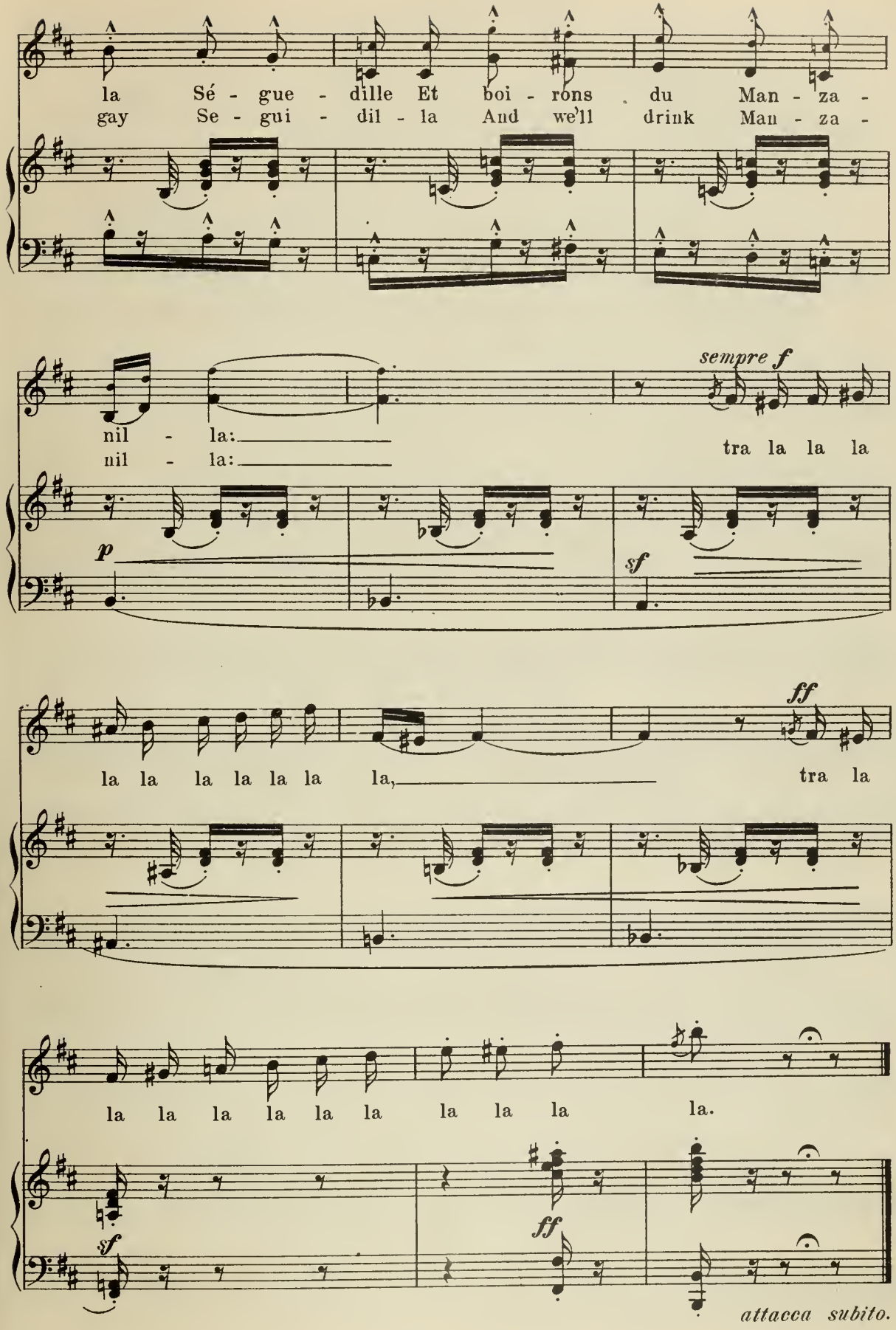

pp
l'air! J'ai des ga-lants à la douzai-ne, Mais ils ne sont pas
air! Tho' I have suit-ors by the dozen There is not one that
rall.
à mon gré. Voi-ci la fin de la se-mai-ne: Qui
suits my whim. The week is gone, and none is chos-en: Who
colla voce.
a tempo.
veut m'ai-mer? je l'ai-me-rai! Qui veut mon
will love me? I will love him! Who'll have my
a tempo.
portamento. portamento.
â- - -me? Elle est à pren-dre! Vous ar-ri-
soul? 'Tis for the ask-ing! Now some good
portamento. portamento.
vez au bon mo-ment! Je n'ai guè-re le temps d'at-
fair-y has sent you here! And my patience will bear no

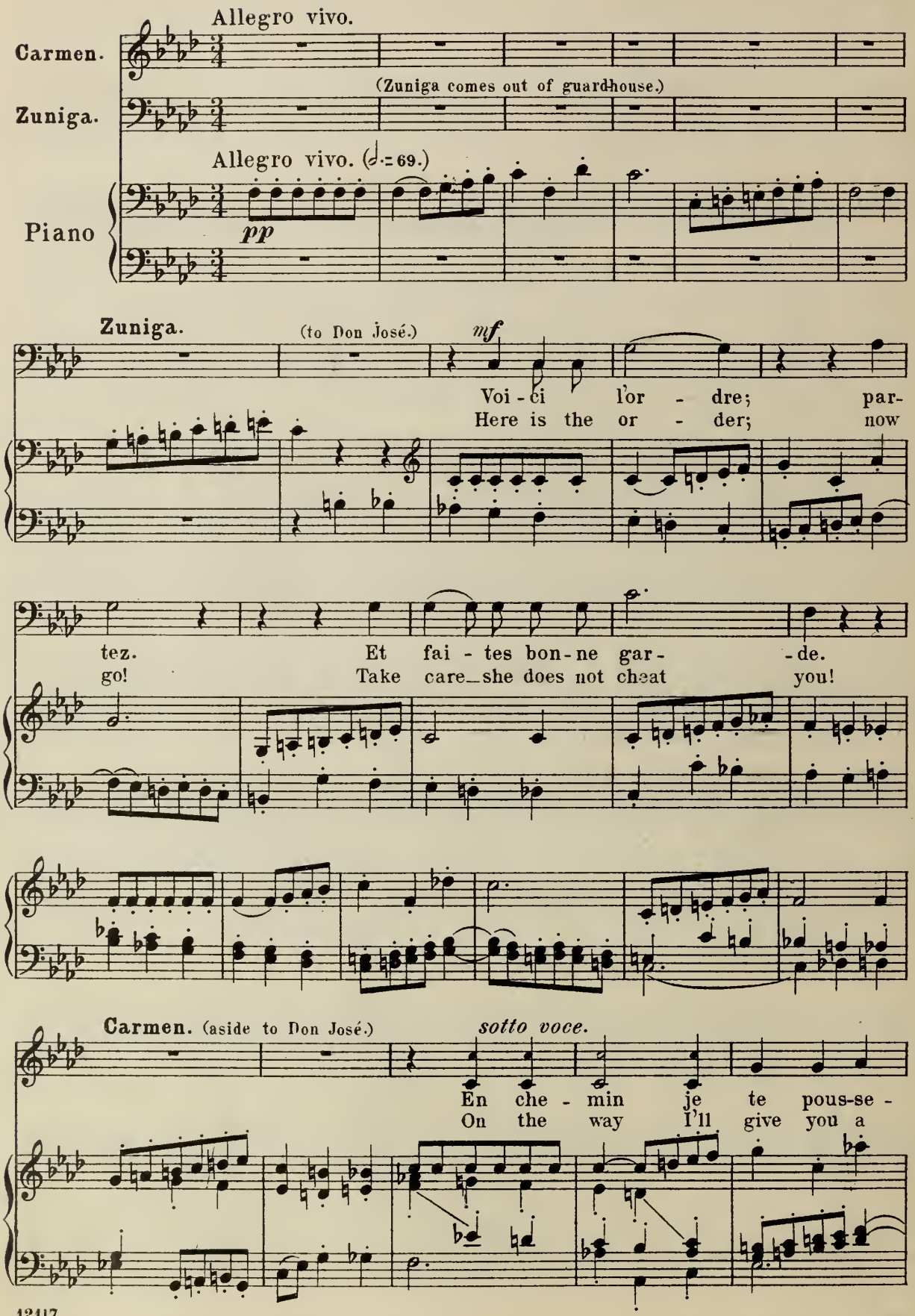
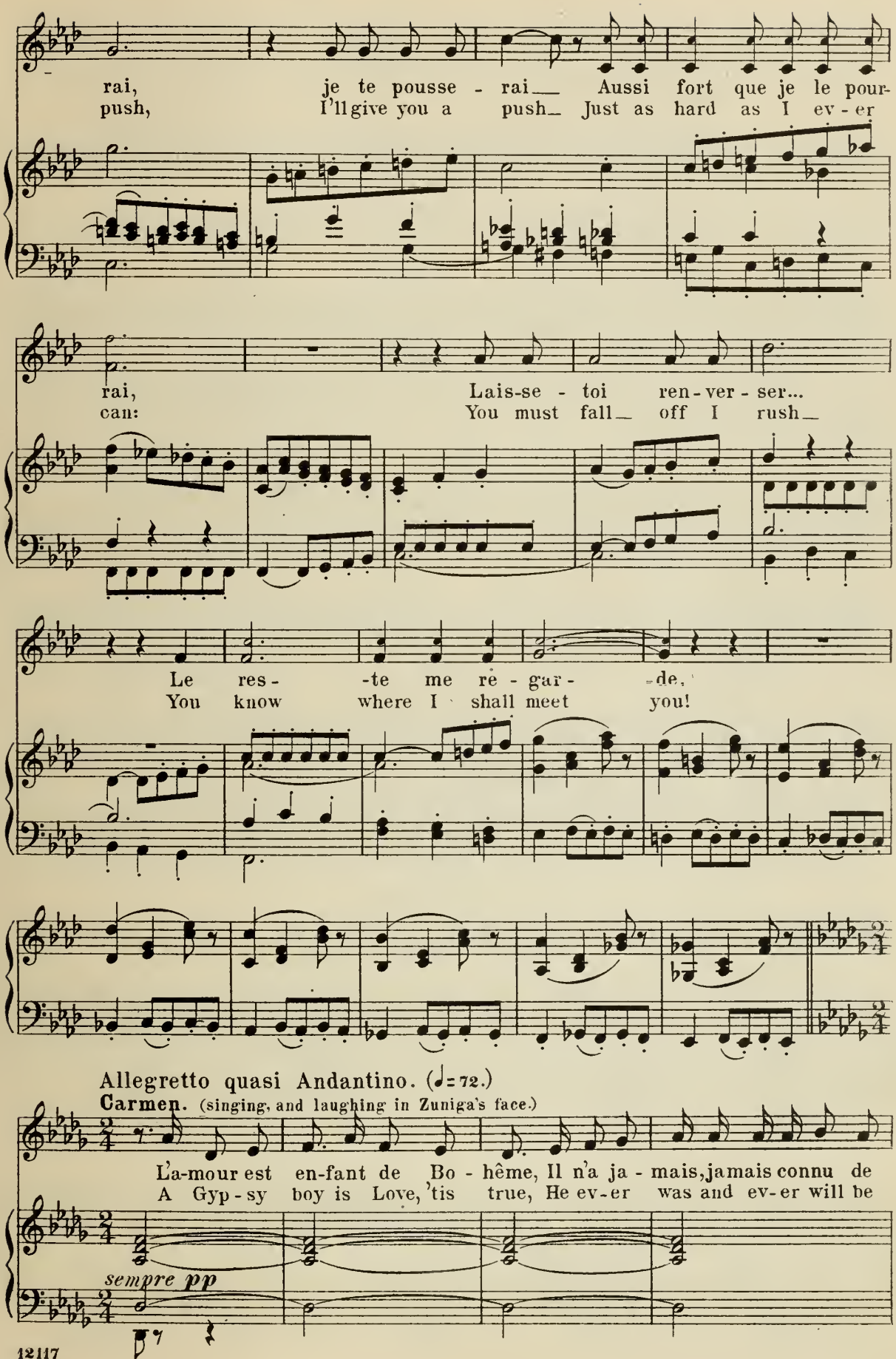
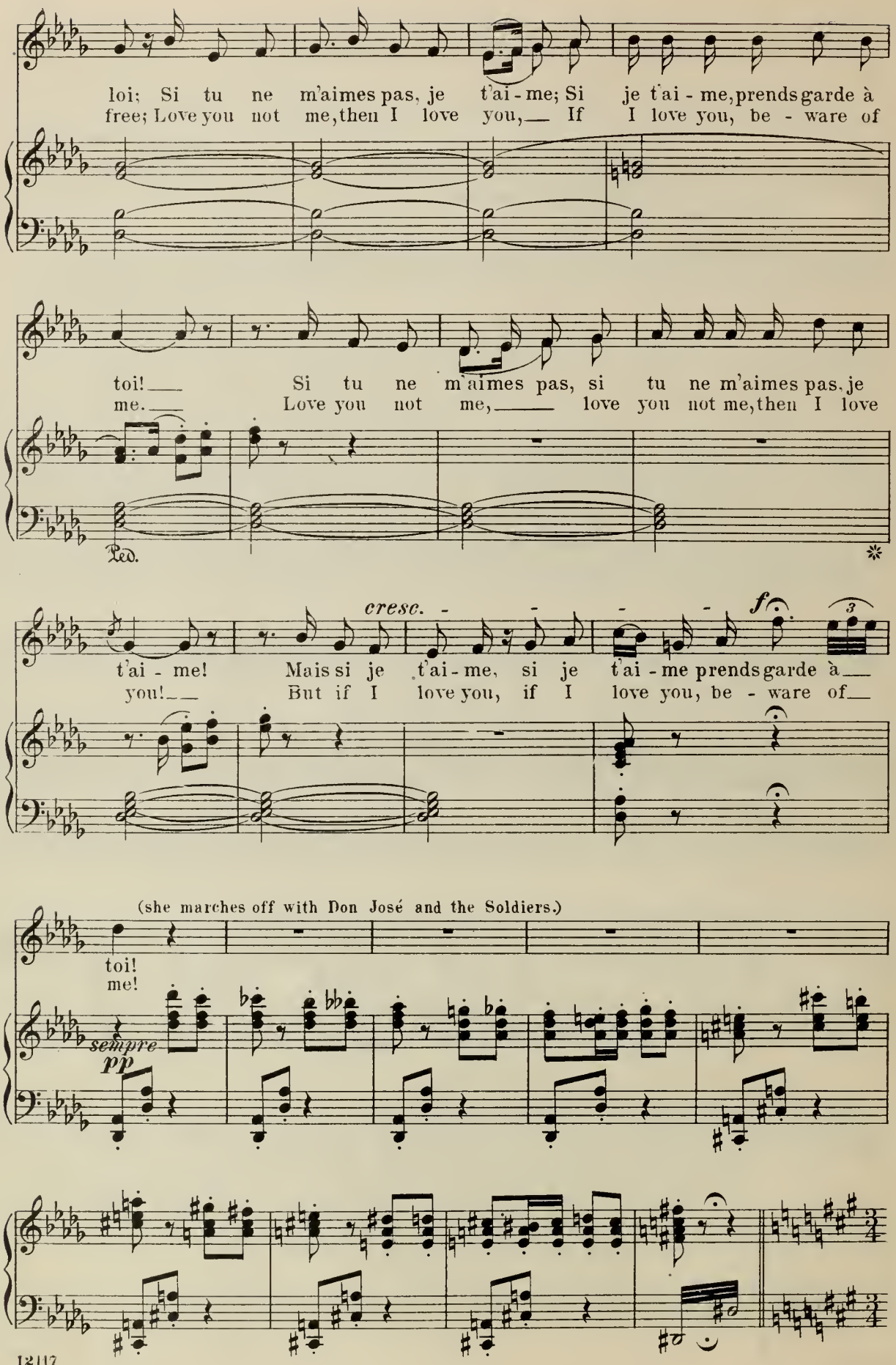

ten - dre, Car a - vec mon nou - vel a - mant,
task-ing, For, be - side my new lov - er dear,
pp
Près des rem - parts de Sé - vil - - -
Near to the walls of Se - vil - - -
ppp
le, Chez mon a - mi Lil - las Pas - tia,
la, With my good friend Lil - las Pas - tia,
J'i - rai dan - ser la Sé - gue - dille Et boi - re du Man - za -
I'll soon dance the gay Se - gui - dil - la And I'll drink Man - za -
nil - la.
nil - la.
f risoluto.
Oui, j'i - rai chez mon a - mi Lil - las Pas -
Yes, I'm go - ing to my friend Lil - las Pas -
f


tia!
tia!
Moderato, quasi recitativo.
Don José. (with severity.)
Tais-toi! je t'avais dit de ne pas me par-
Be still! Did I not say, you must not speak to
fp colla voce.
a tempo. (♩=84.)
Carmen. (with simplicity.)
ler! Je ne te par - le pas, je chan - te pour moi -
me? I did not speak to you, I on - ly sang a
mê - me, je chan - te pour moi - mê - me! Et je
song, I on - ly sang a song! And I'm
poco ritenuto.
dim.
a tempo.
pen - se! il n'est pas dé - fen - du de pen -
think - ing by think - ing I can do you no
a tempo.

Tempo. (♪=160.)
ser! Je pense à cer - tain of - fi-
wrong! An of - fi - cer I have in
cier, Je pense à cer - tain of - fi -
mind, An of - fi - cer I have in
Moderato. (♩=88.)
cresc.
cier Qui m'ai - me Et qu'à mon
mind, Who loves me, And who knows
pp
cresc.
f
dim.e rall.
tour, oui, qu'à mon tour je pour-rais bien ai -
well, Yes, who knows well, That I am not un -
sf colla voce.
Andantino.
(pointedly.)
pp
mer! Mon of - fi - cier n'est pas
kind! Don José. (agitated.) That he's no cap - tain I
Car - men!
Car - men!
Andantino. (♩=132.)
ppp


un ca - pi - tai - ne; Pas mê - me un lieu - te -
well am a - ware, Nor a lieu - ten - ant is
nant, il n'est que bri - ga - dier; Mais
he; He's on - ly a corp'ral, But
c'est as - sez pour u - ne Bo - hé - mien - ne,
why should a Gyp - sy girl Ev - er care?
leggieramente.
Et je dai - gne m'en con - ten - ter!
And I think he will do for me!
Don José.
Moderato.
Carmen, je suis comme un hom-
Carmen, do my sens - es all
Moderato. (♩=88.)
fpp
cresc.
rall.
me i - vre, Si je cè - de, si je me li - vre, Ta pro -
leave me? If I yield, can you de - ceive me? Will you
fpp
cresc.
fpp
colla voce.
dim.
f
p

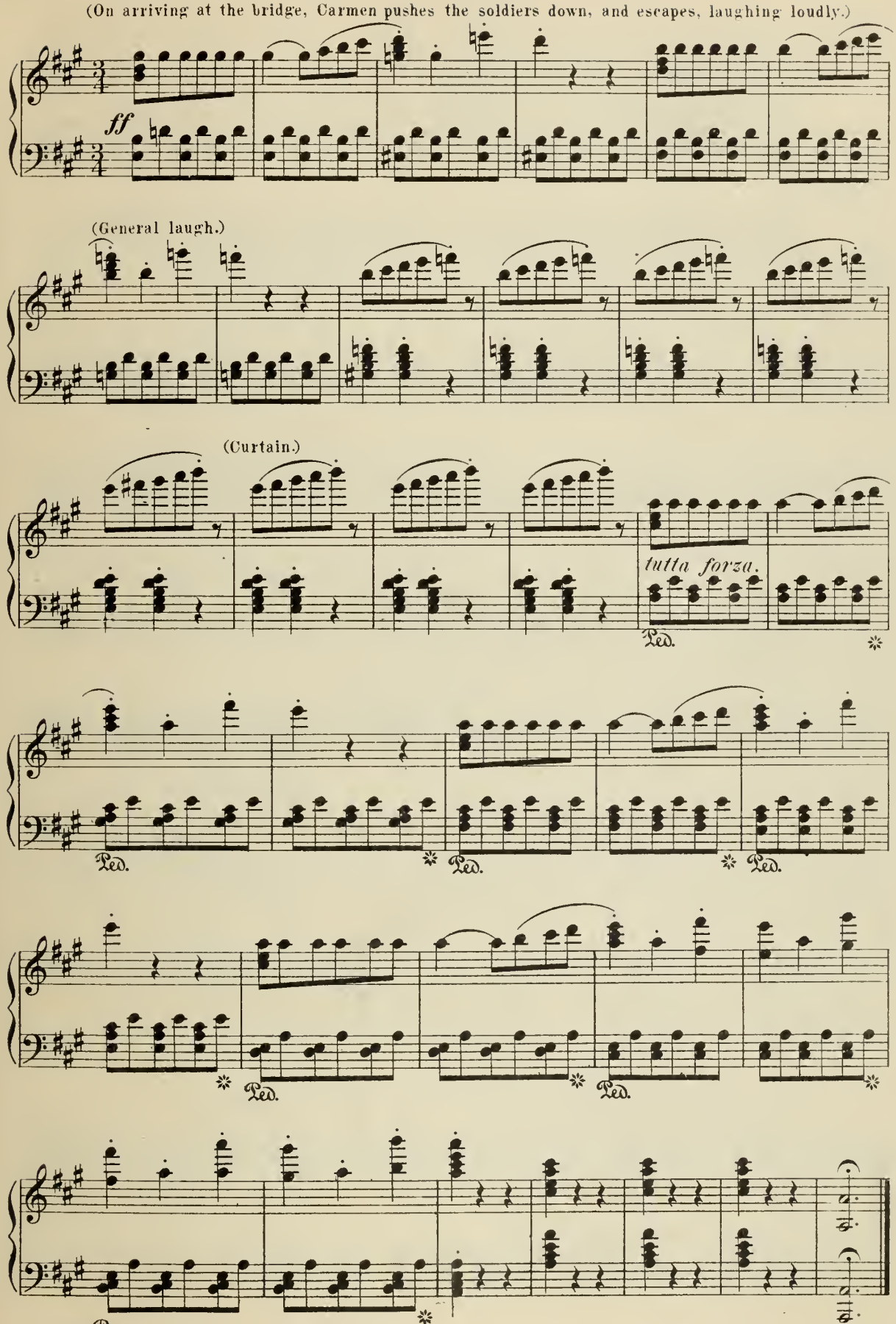

a tempo.
cresc.
mes - se tu la tien - dras, Ah! si je
then sure- -ly faith - ful be? Ah! if I
cresc.
f
Tempo I. Allegretto. (♪=160.)
t'ai - me, Carmen, Carmen, tu m'ai - me - ras?
love you, Carmen, Carmen, will you love me?
ten.
pp
sotto voce.
(Don José looses the cord which binds Carmen's hands.)
Oui,
Yes,
Nous dan - se - rons
Soon we shall dance
sotto voce.
Chez Lillas Pas - tia,
With Lillas Pas - tia,
Tu le pro -
You prom - ise
ten.
ten.
la Sé - gue - dil - le En bu - vant
the Se - gui- -dil - la, And we shall
mets!
me?
Car - men,
Car - men,

p
du Man - za - nil - - -la. ah!
drink Man - za - nil - - -la. ah!
Tu le pro - mets!
You prom - ise me?
f e ben ritmato.
Près des rem - parts de Sé - vil- - -
Near to the walls of Se - vil- - -
f
le, Chez_ mon a - mi__ Lil - las
la, With_ my good friend Lil - las
Pas - tia,__ Nous dan - se - rons
Pas - tia,__ We'll soon dance the


la Sé - gue - dille Et boi - rons du Man - za -
gay Se - gui - dil - la And we'll drink Man - za -
sempre f
nil - la:
nil - la:
tra la la la
p
sf
ff
la la la la la la la,
tra la
la la la la la la la la la.
sf
ff
attacca subito.

Nº 11. Finale.

Allegro vivo.
Carmen.
(Zuniga comes out of guardhouse.)
Zuniga.
Allegro vivo. (𝅗𝅥 = 69.)
Piano
pp
Zuniga.
(to Don José.)
mf
Voi - ci l'or - dre; par-
Here is the or - der; now
tez. Et fai - tes bon - ne gar- -de.
go! Take care she does not cheat you!
Carmen. (aside to Don José.)
sotto voce.
En che - min je te pous-se -
On the way I'll give you a

rai, je te pousse - rai Aussi fort que je le pour-
push, I'll give you a push Just as hard as I ev - er
rai, Lais-se - toi ren - ver - ser...
can: You must fall off I rush
Le res - -te me re - gar - -de,
You know where I shall meet you!
Allegretto quasi Andantino. (♩=72.)
Carmen. (singing, and laughing in Zuniga's face.)
L'a-mour est en-fant de Bo - hême, Il n'a ja - mais, jamais connu de
A Gyp - sy boy is Love, 'tis true, He ev-er was and ev-er will be
sempre pp

loi; Si tu ne m'aimes pas, je t'ai - me; Si je t'ai - me, prends garde à
free; Love you not me, then I love you, If I love you, be - ware of
toi! Si tu ne m'aimes pas, si tu ne m'aimes pas, je
me. Love you not me, love you not me, then I love
Ped.
cresc.
f
t'ai - me! Mais si je t'ai - me, si je t'ai - me prends garde à
you! But if I love you, if I love you, be - ware of
(she marches off with Don José and the Soldiers.)
toi!
me!
sempre pp

Allegro vivace. (♩=92.)

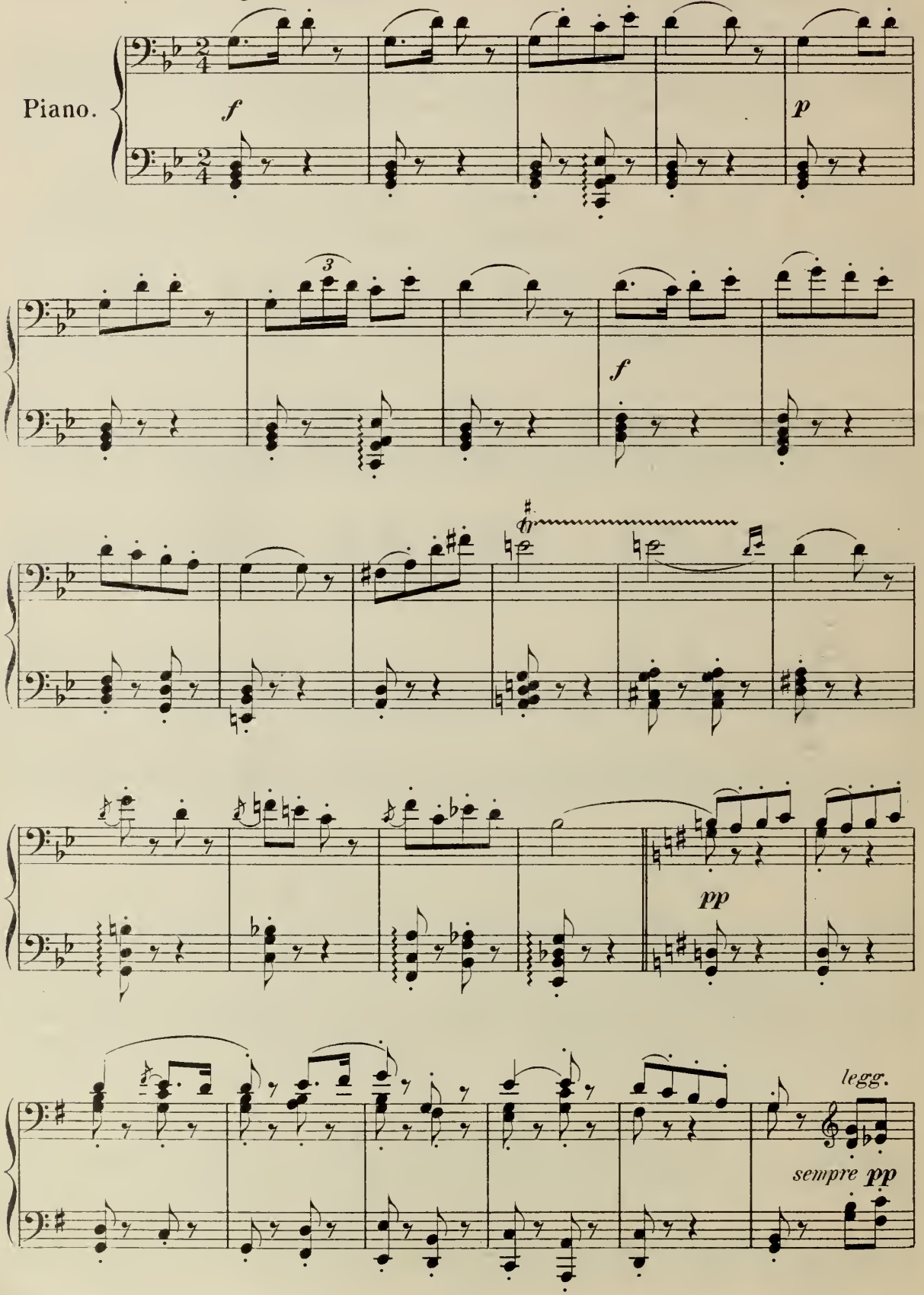
(On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.)

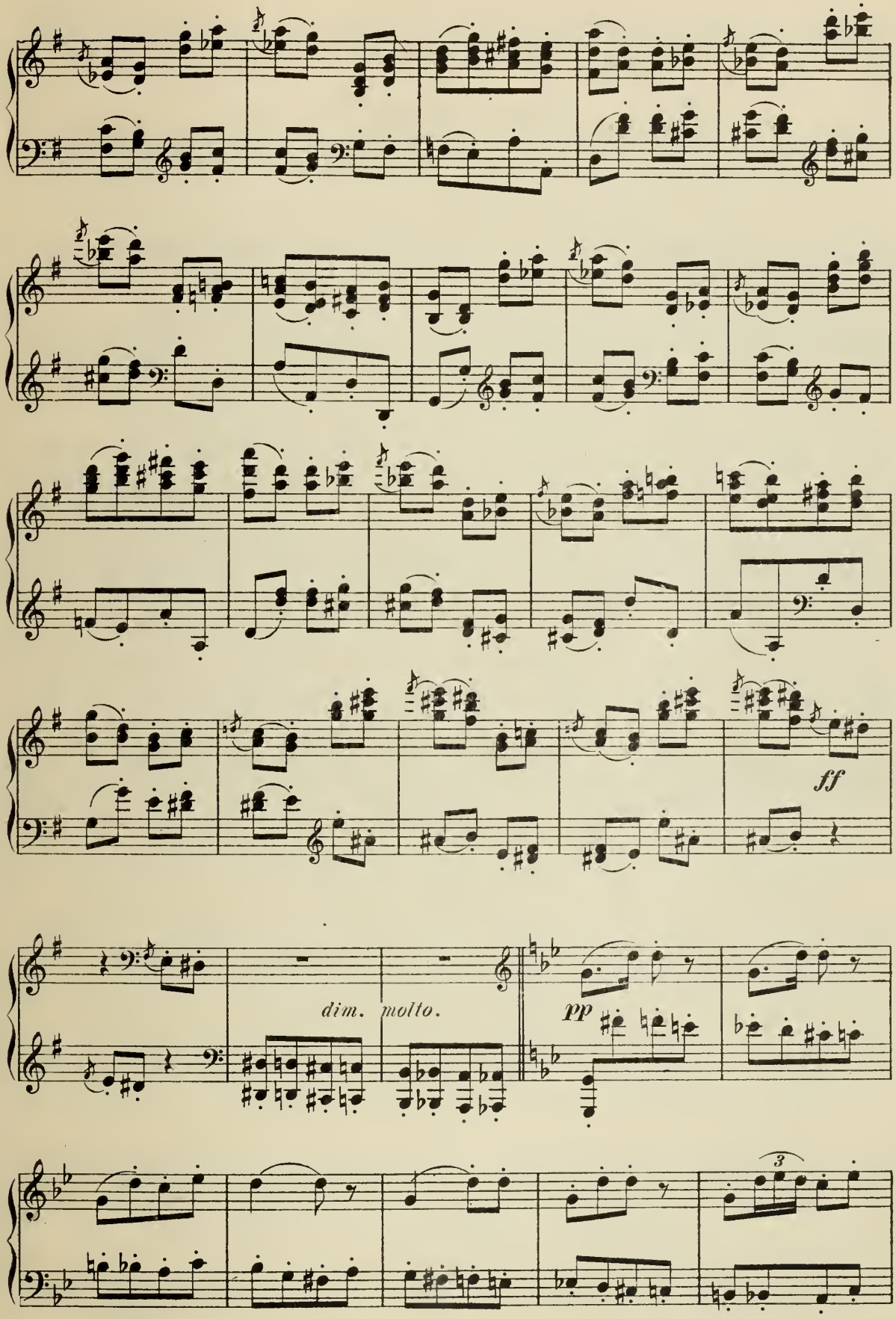


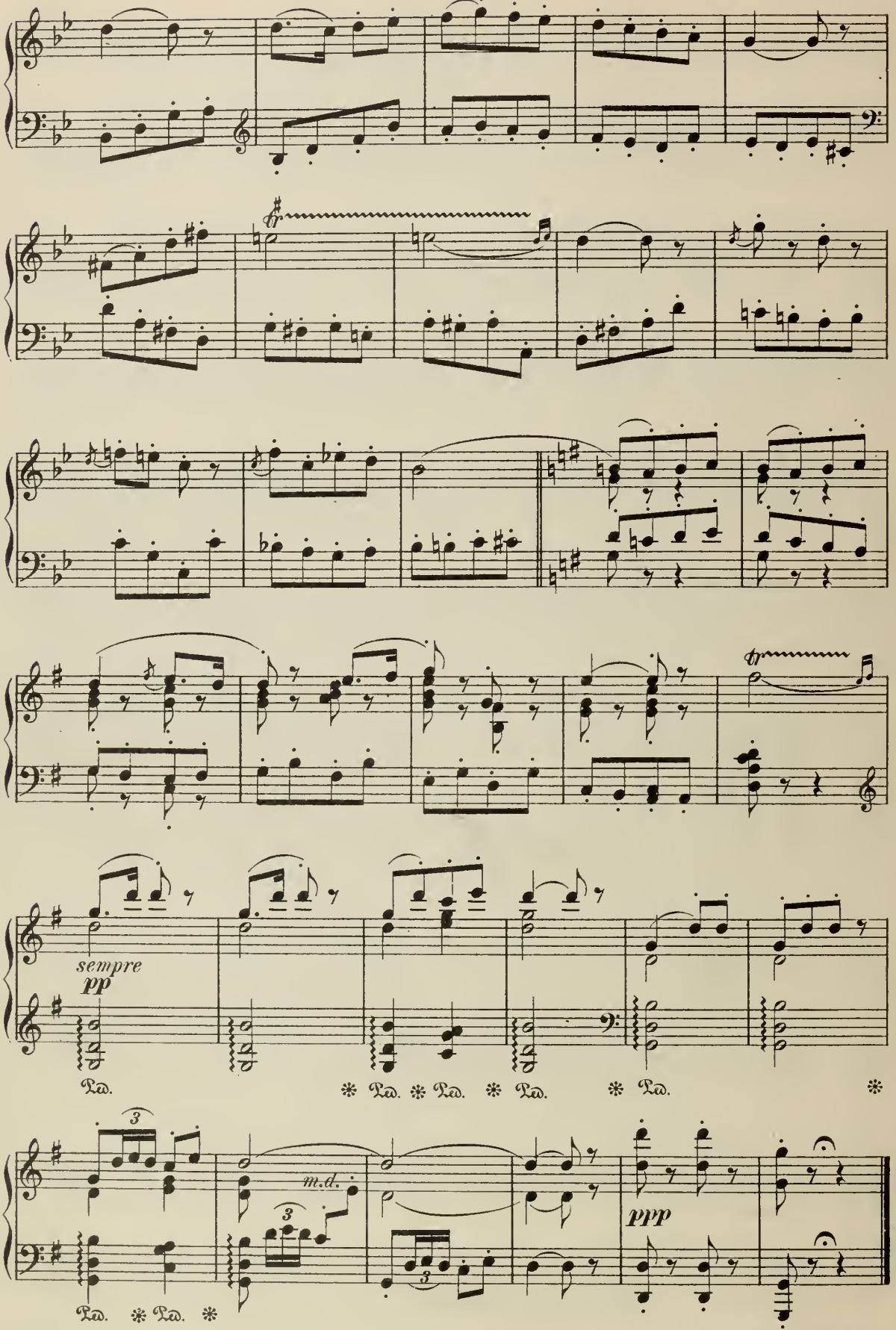
End of Act I.

Entr' acte.

Allegro moderato. (♩ = 100.)




ff
dim. molto.
pp
3

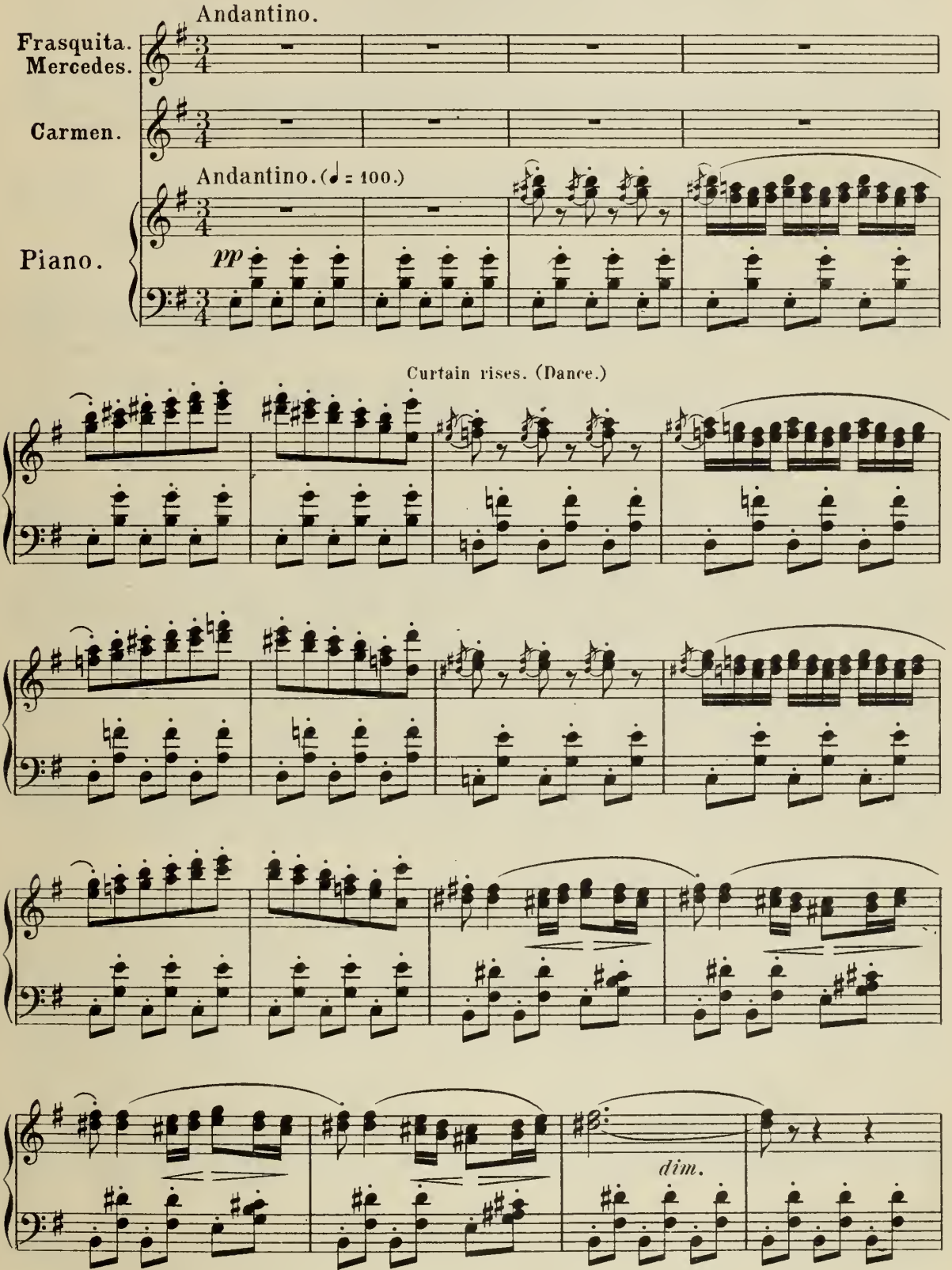


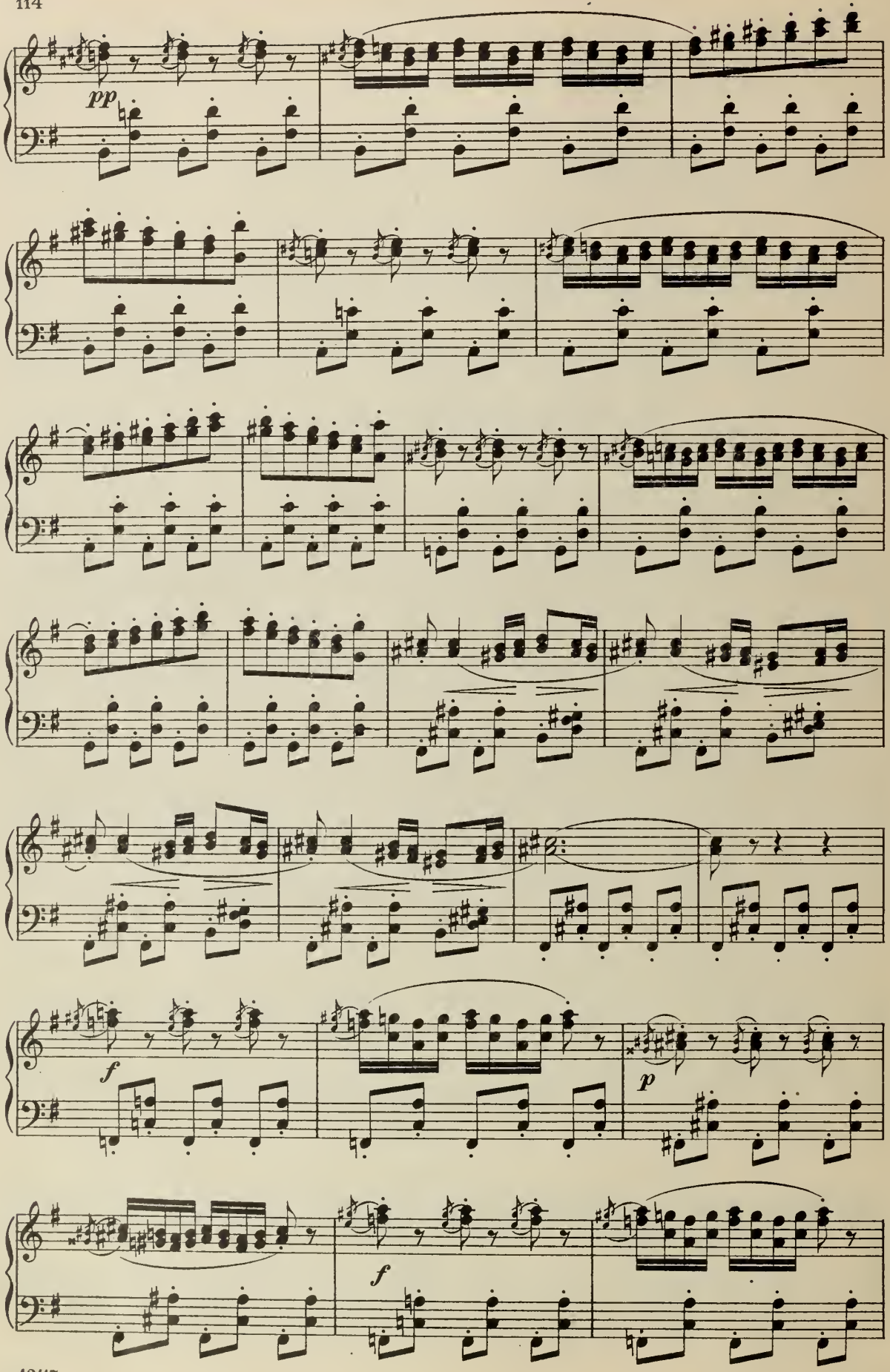
Attacca subito.

Act II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

Nº 12. Gypsy Song.




pp
f
p
f

Carmen. **(Gypsy Song.)**

ben ritmato.

p

Les
The

(The dance ceases.)

p *dim.*

tringles des sistres tin - taient A - vec un é - clat mé - tal -
sound of sis - trum-bars did greet Their ears with dry, me - tal - lic

pp

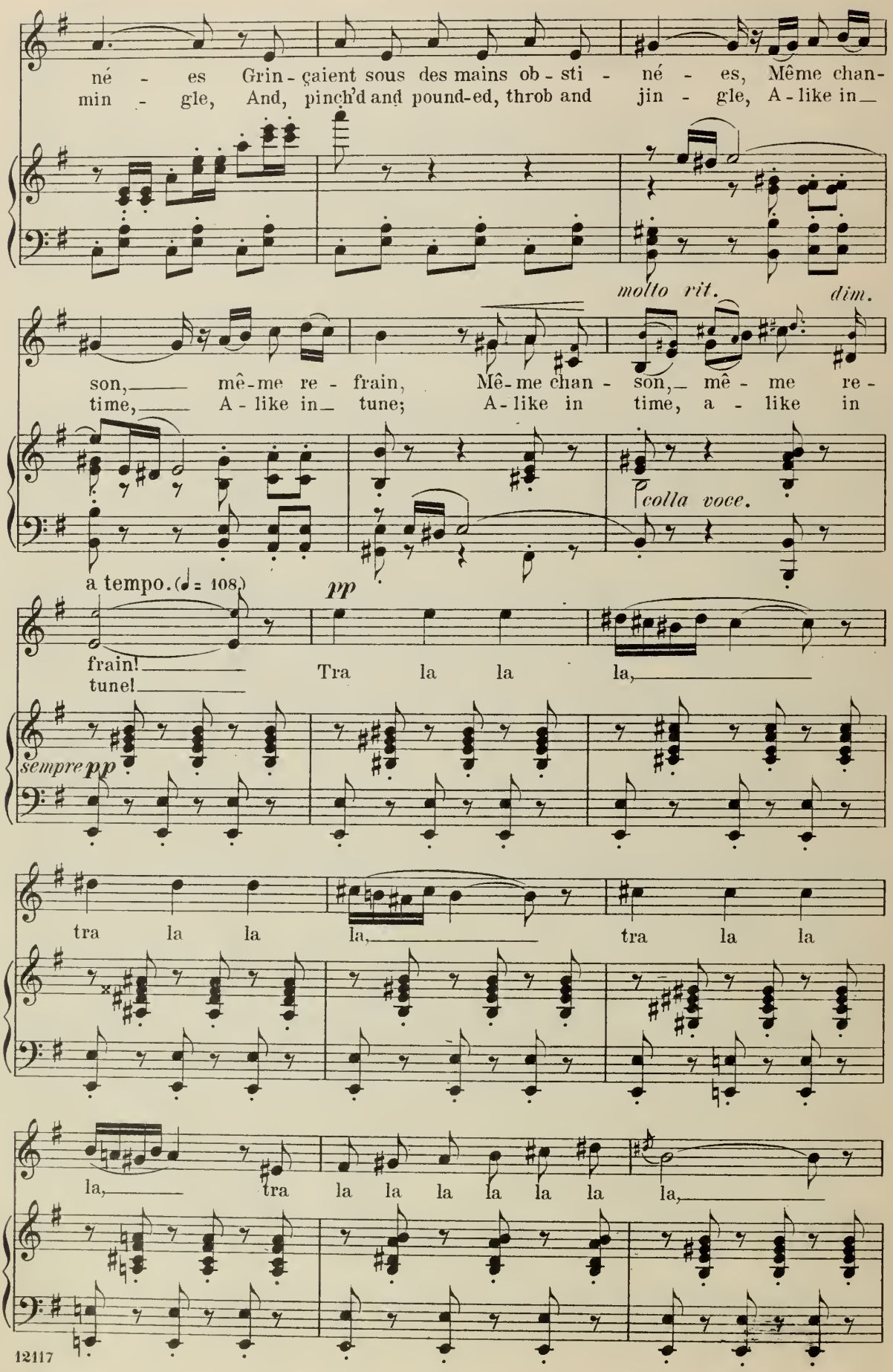
li - que, Et sur cette é - tran - ge mu - si - que Les
ring - ing, To this strange mu - sic soon up - spring - ing The

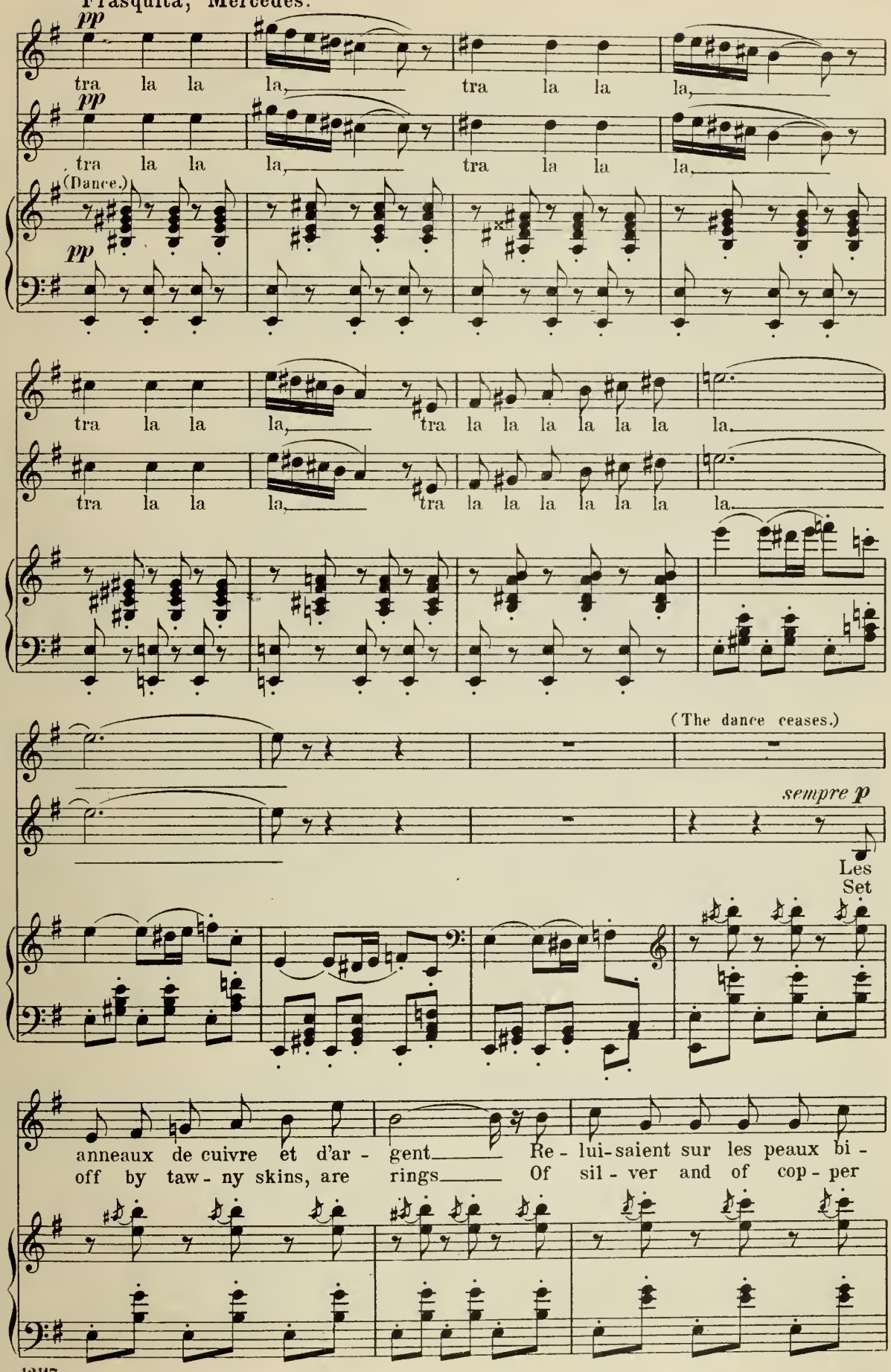
Zin - ga-rel-las se le - vaient. Tam-
Gyp - sy-girls were on their feet. The

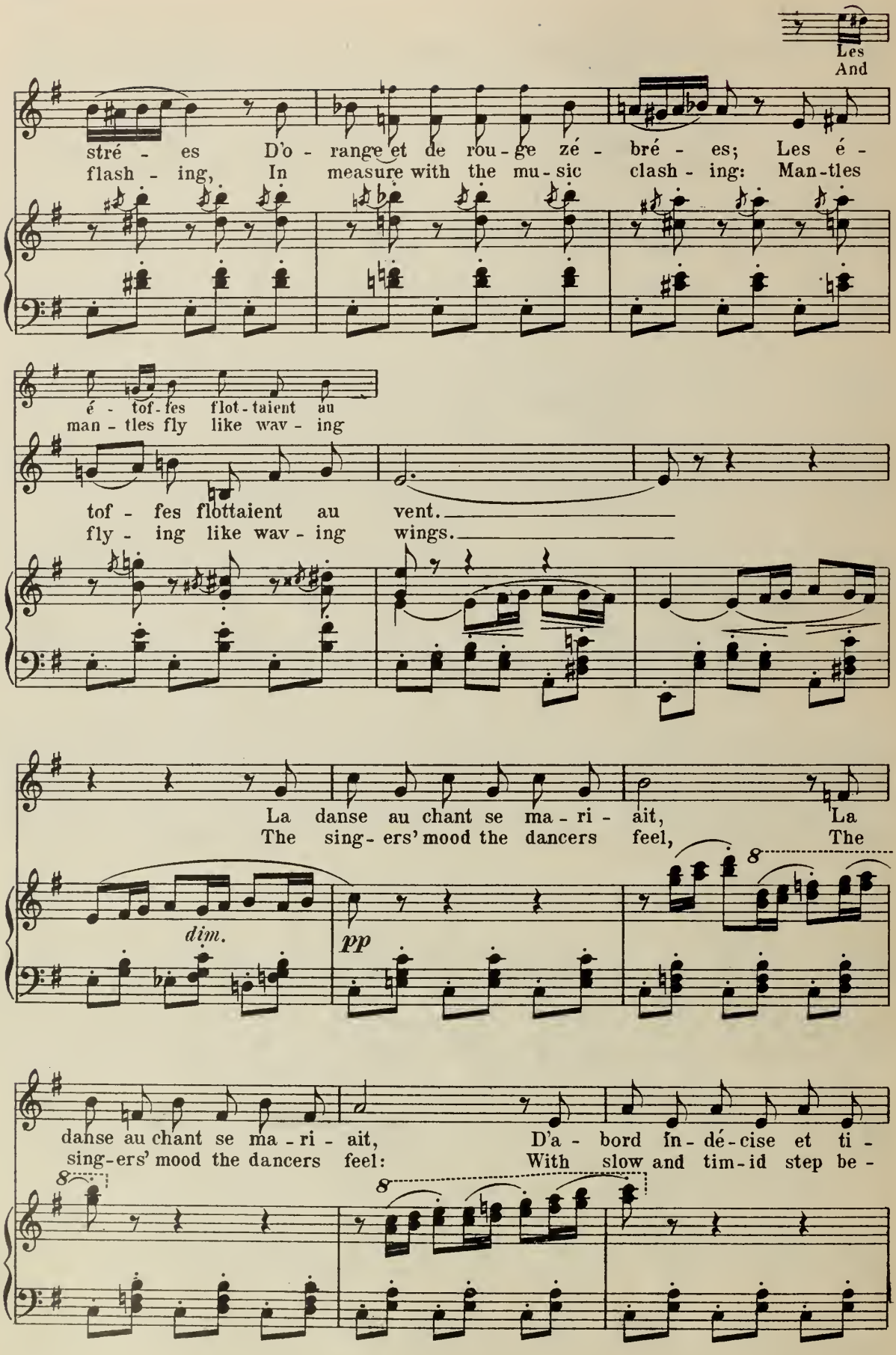
dim.

bours de Bas-que allaient leur train, Et les gui - ta - res for - ce -
rat-tling, ring - ing tam - bou - rine, And twangling of gui-tars now

pp


né - es Grin - çaient sous des mains ob - sti - né - es, Même chan-
min - gle, And, pinch'd and pound-ed, throb and jin - gle, A - like in
molto rit.
dim.
son, mê - me re - frain, Mê - me chan - son, mê - me re -
time, A - like in tune; A - like in time, a - like in
colla voce.
a tempo. (♩ = 108)
pp
frain! Tra la la la,
tune!
sempre pp
tra la la la, tra la la
la, tra la la la la la la,


pp
tra la la la, tra la la la,
pp
tra la la la, tra la la la,
(Dance.)
pp
tra la la la, tra la la la la la la la.
tra la la la, tra la la la la la la la.
(The dance ceases.)
sempre p
Les
Set
anneaux de cuivre et d'ar - gent Re - lui-saient sur les peaux bi -
off by taw - ny skins, are rings Of sil - ver and of cop - per


Les
And
stré - es D'o - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man - tles
é - tof - fes flot - taient au
man - tles fly like wav - ing
tof - fes flottaient au vent.
fly - ing like wav - ing wings.
La danse au chant se ma - ri - ait, La
The sing - ers' mood the dancers feel, The
dim.
pp
8
danse au chant se ma - ri - ait, D'a - bord in - dé - cise et ti -
sing - ers' mood the dancers feel: With slow and tim - id step be -
8
8

cresc. *molto. rall.*

mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon-
gin - ning; Then fast and fast - - er they are spinning, And wild-er,

cresc.

a tempo animato. (♩ = 126.)

tait, mon-tait, mon-tait, mon - tait! Tra la la
wild - er, wild - er grows the reel!

colla voce. *f* *mf*

la, tra la la la,

tra la la la, tra la la la la la la:

f

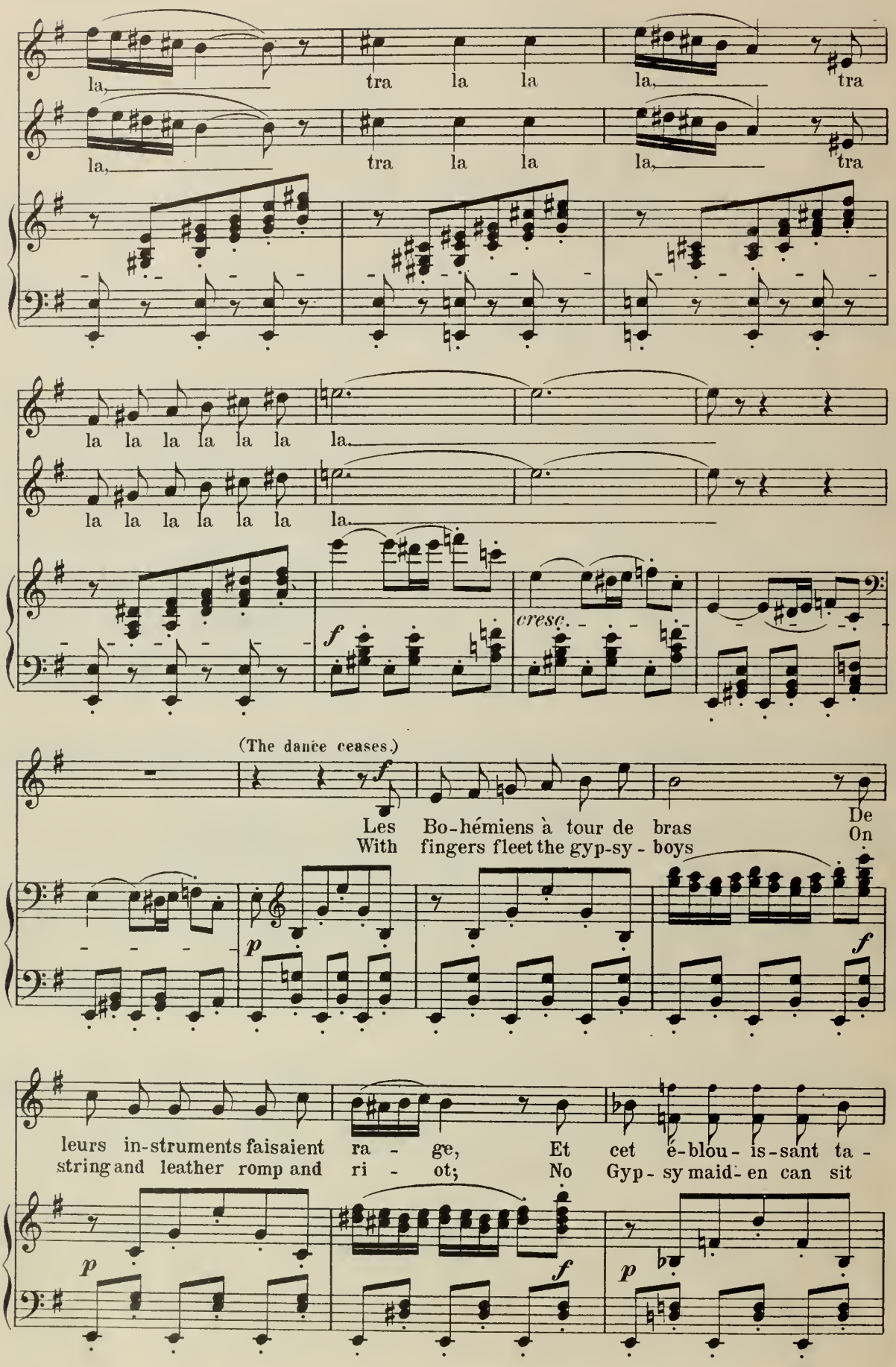
tra la la la, tra la la

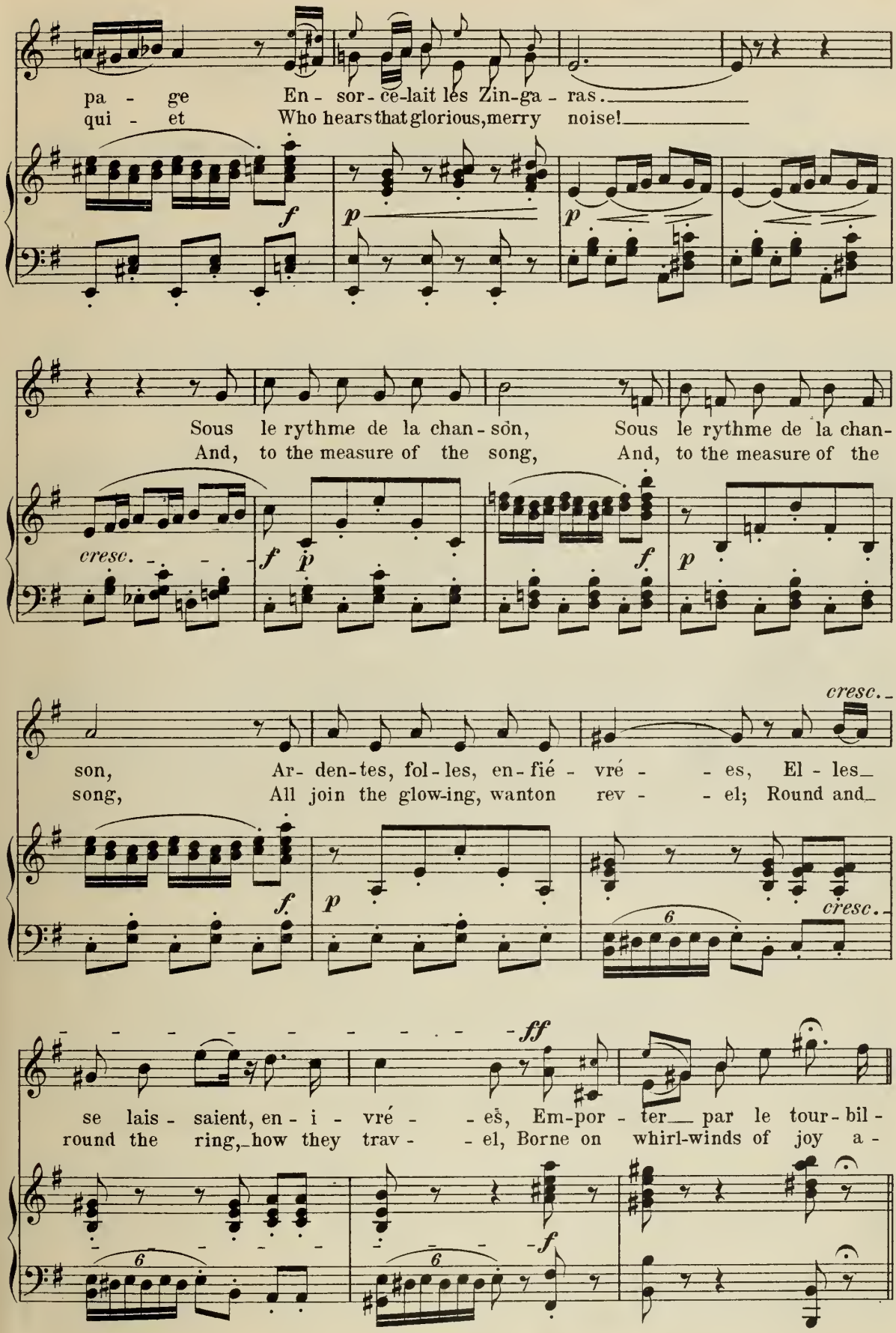
f

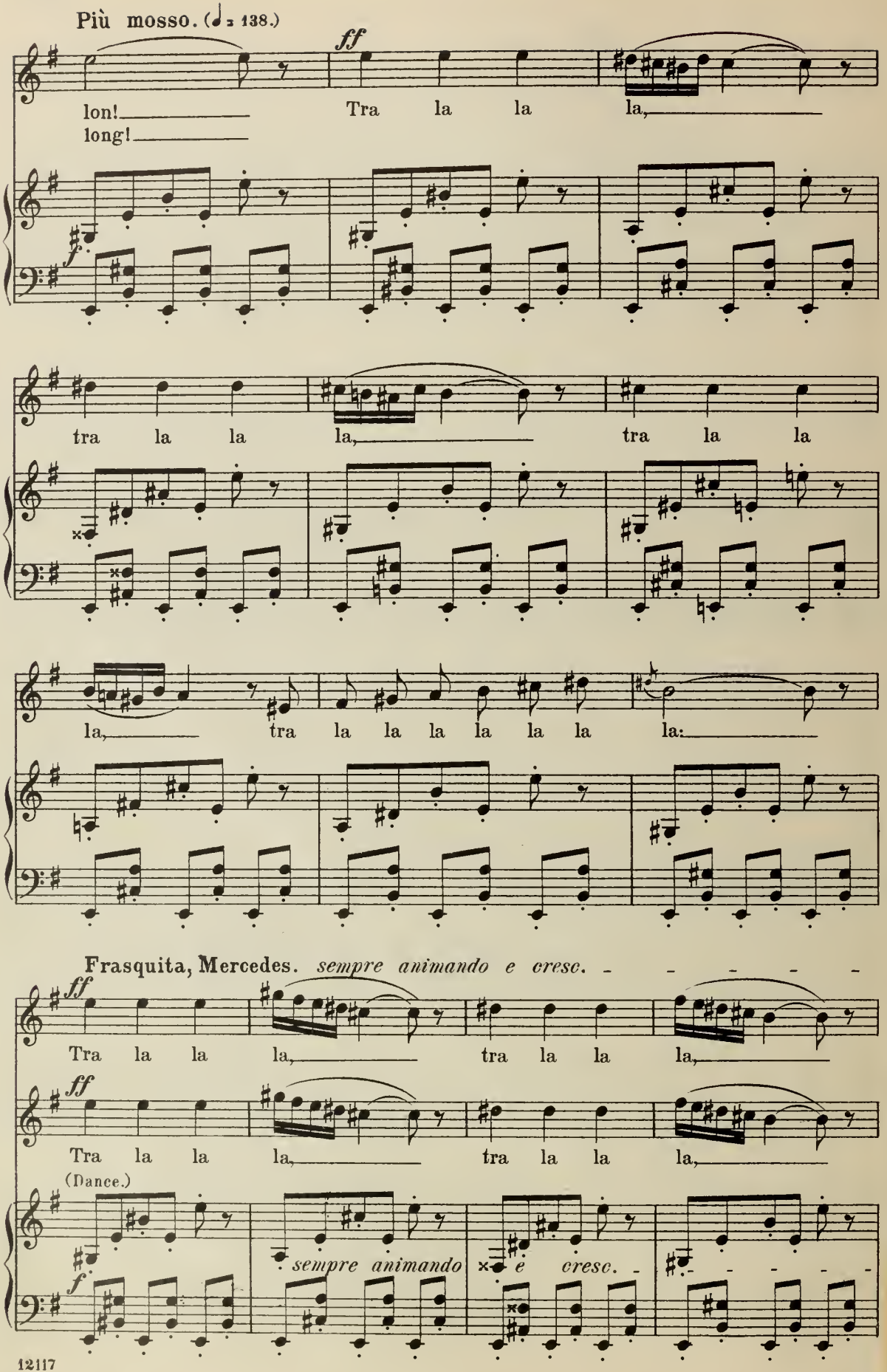
tra la la la, tra la la

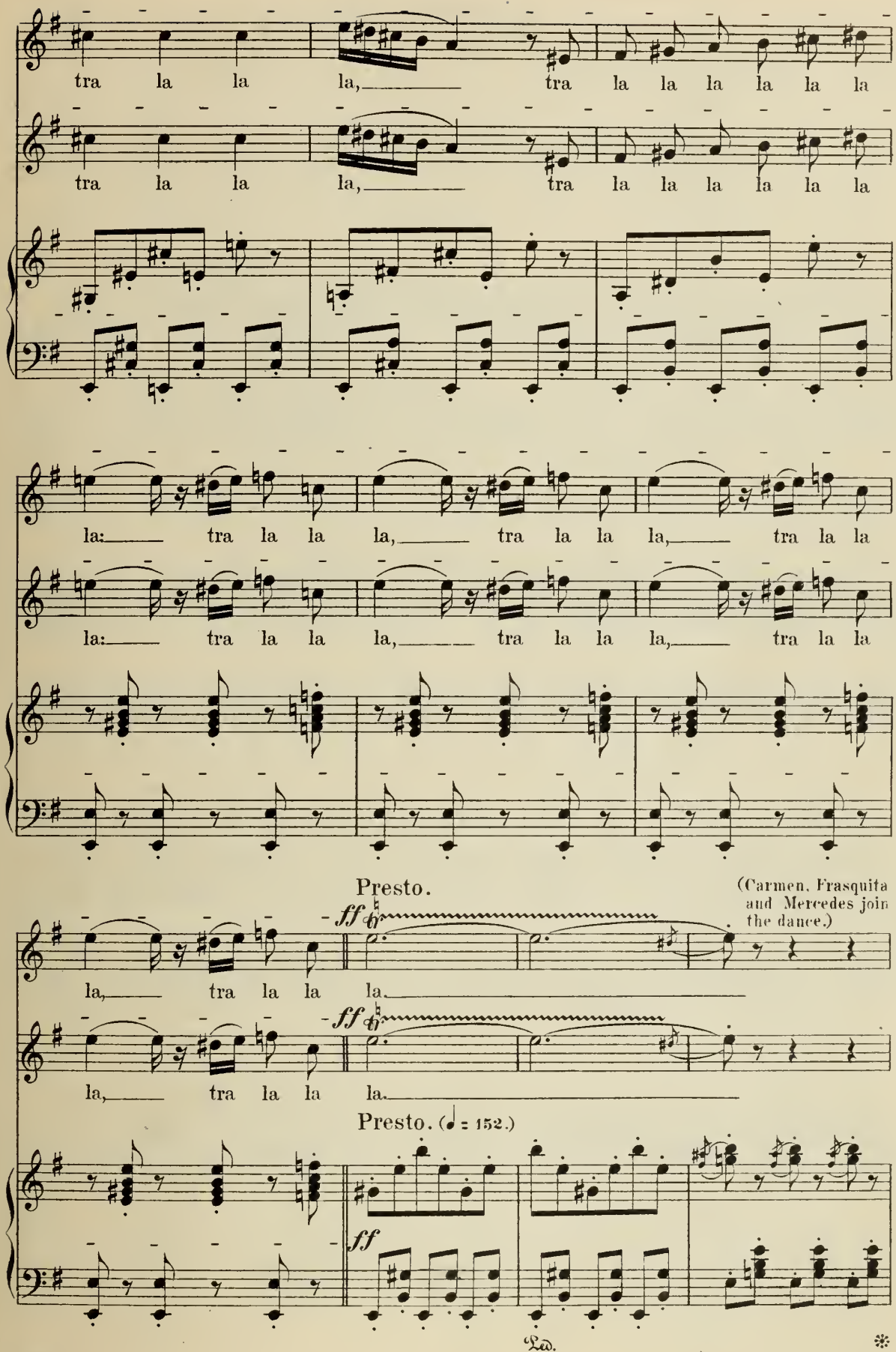
(Dance.)

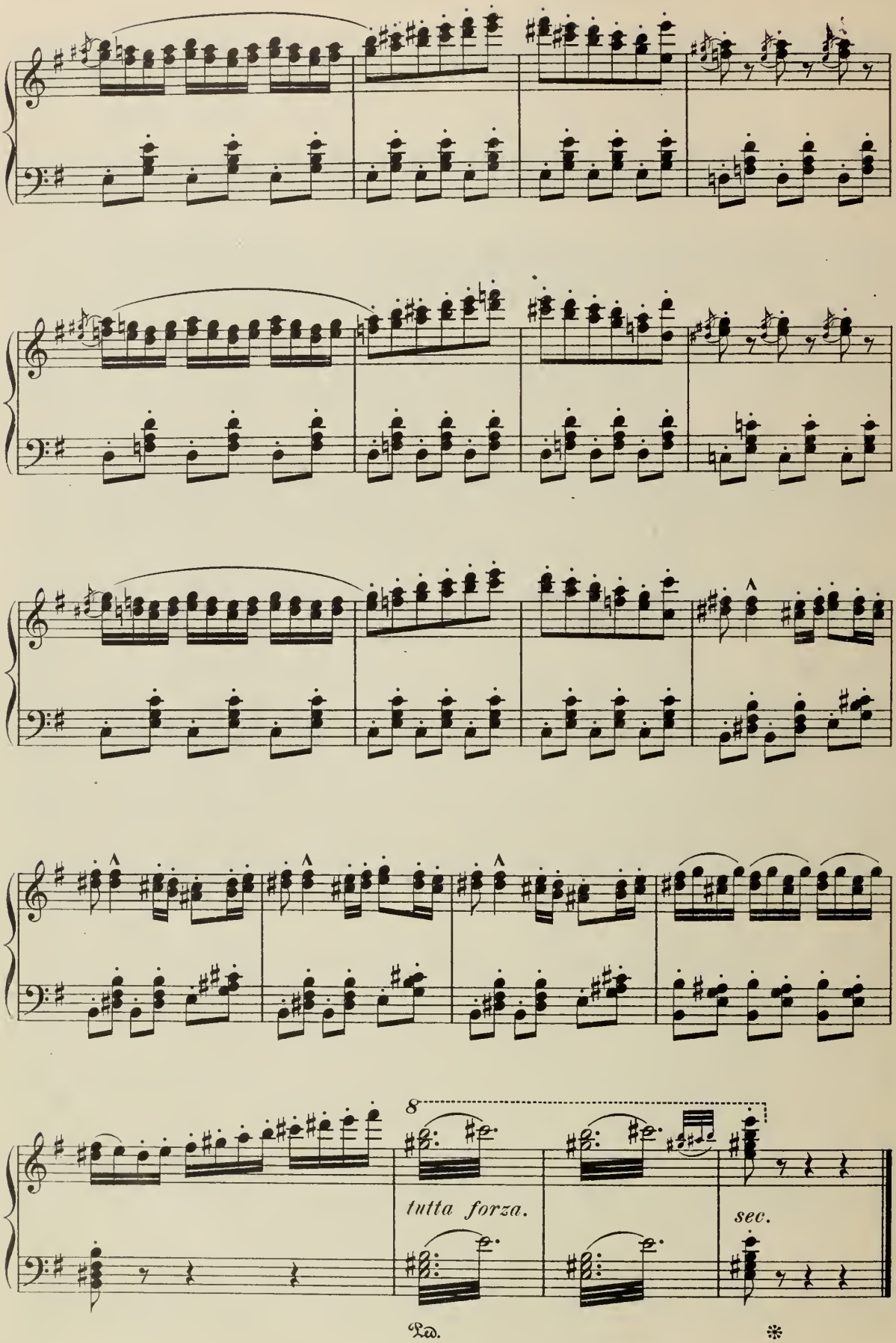
cresc.

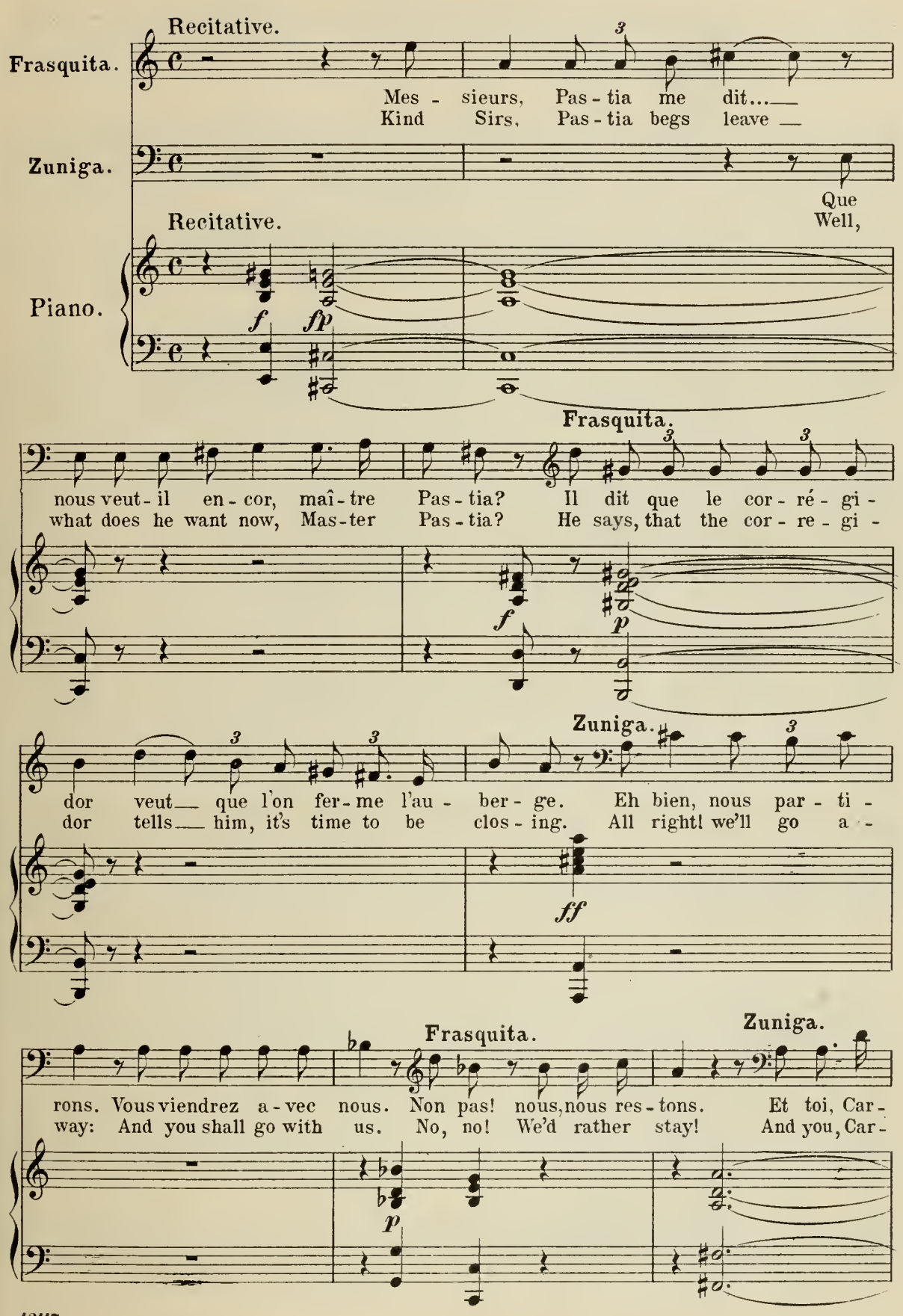
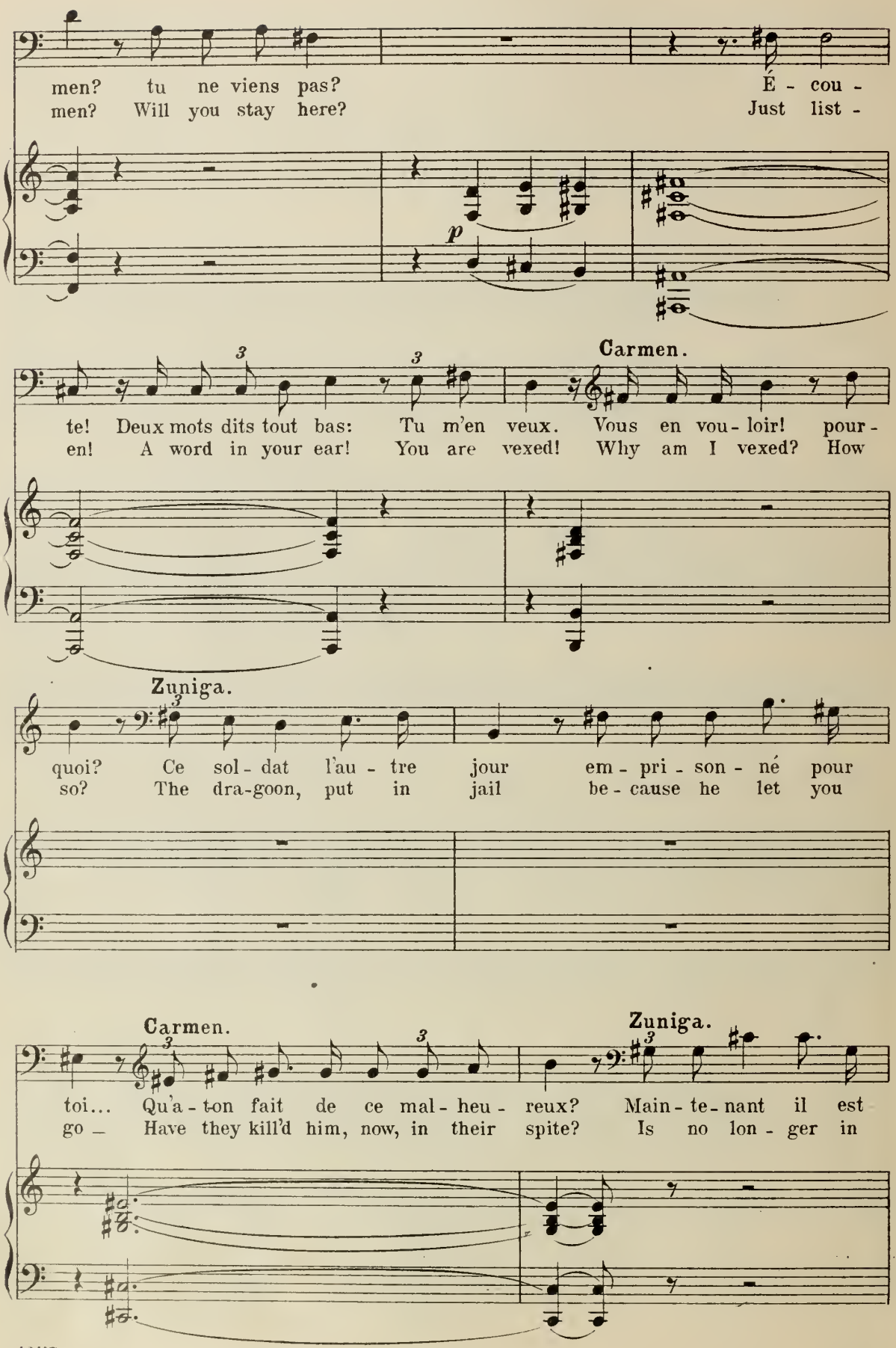
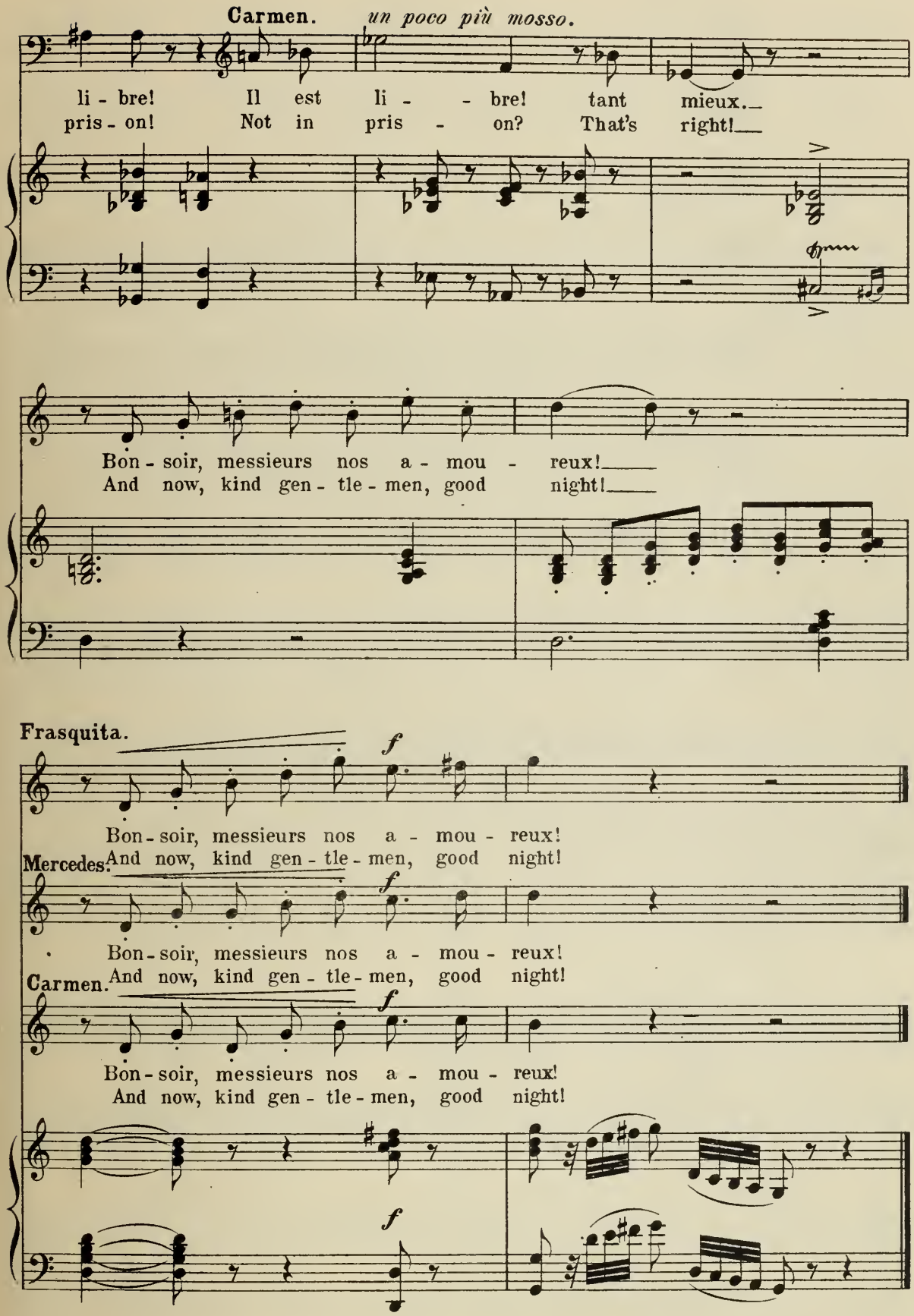

la, tra la la la, tra
la, tra la la la, tra
la la la la la la la.
la la la la la la la.
f
cresc.
(The dance ceases.)
f
Les Bo-hémiens à tour de bras De
With fingers fleet the gyp-sy - boys On
p
f
leurs in-struments faisaient ra - ge, Et cet é-blou- is-sant ta -
string and leather romp and ri - ot; No Gyp- sy maid- en can sit
p
f
p

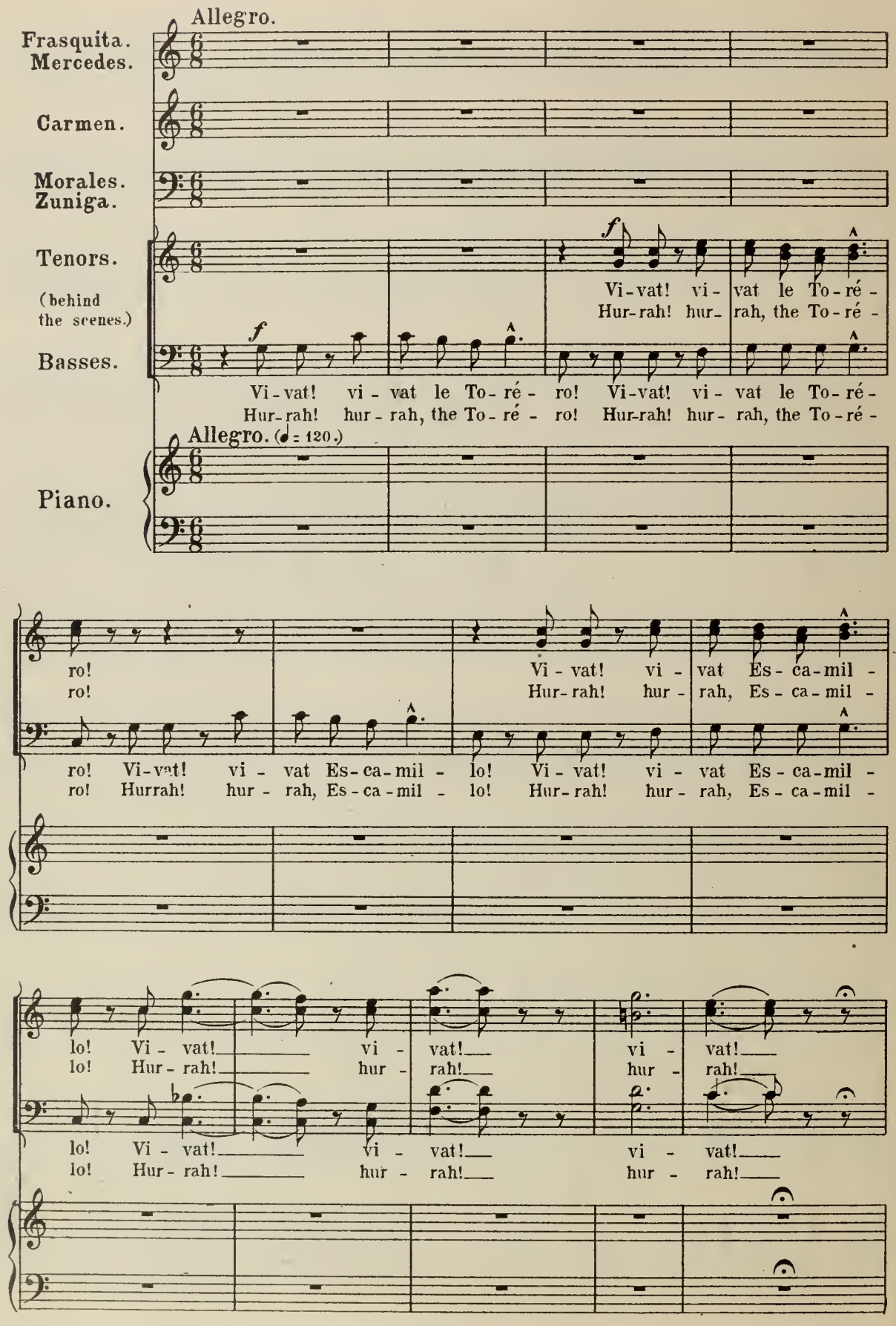

pa - ge En - sor - ce-lait les Zin-ga - ras.
qui - et Who hears that glorious, merry noise!
Sous le rythme de la chan - son, Sous le rythme de la chan-
And, to the measure of the song, And, to the measure of the
cresc.
son, Ar- den-tes, fol - les, en - fié - vré - - es, El - les
song, All join the glow-ing, wanton rev - - el; Round and
cresc.
se lais - saient, en - i - vré - - es, Em-por - ter par le tour - bil -
round the ring, how they trav - - el, Borne on whirl-winds of joy a -


Più mosso. (♩ = 138.)
ff
lon!
long!
Tra la la la,
f
tra la la la, tra la la
la, tra la la la la la la:
Frasquita, Mercedes. sempre animando e cresc.
ff
Tra la la la, tra la la la,
ff
Tra la la la, tra la la la,
(Dance.)
f
sempre animando e cresc.


tra la la la, tra la la la la la la
tra la la la, tra la la la la la la
la: tra la la la, tra la la la, tra la la
la: tra la la la, tra la la la, tra la la
Presto.
(Carmen, Frasquita and Mercedes join the dance.)
ff
la, tra la la la
ff
la, tra la la la
Presto. (♩ = 152.)
ff
Ped.
*


8
tutta forza.
sec.
Ped.
*

Nº 12 bis. Recitative.

men? tu ne viens pas?
men? Will you stay here?
É - cou -
Just list -
p
Carmen.
te! Deux mots dits tout bas: Tu m'en veux. Vous en vou - loir! pour -
en! A word in your ear! You are vexed! Why am I vexed? How
Zuniga.
quoi? Ce sol - dat l'au - tre jour em - pri - son - né pour
so? The dra-goon, put in jail be - cause he let you
Carmen.
Zuniga.
toi... Qu'a - t-on fait de ce mal - heu - reux? Main - te - nant il est
go — Have they kill'd him, now, in their spite? Is no lon - ger in

Carmen.
un poco più mosso.
li - bre! Il est li - - bre! tant mieux.
pris - on! Not in pris - on? That's right!
Bon - soir, messieurs nos a - mou - reux!
And now, kind gen - tle - men, good night!
Frasquita.
f
Bon - soir, messieurs nos a - mou - reux!
And now, kind gen - tle - men, good night!
Mercedes.
f
Bon - soir, messieurs nos a - mou - reux!
And now, kind gen - tle - men, good night!
Carmen.
f
Bon - soir, messieurs nos a - mou - reux!
And now, kind gen - tle - men, good night!
f

Nº 13. Chorus.

Allegro.
Frasquita.
Mercedes.
Carmen.
Morales.
Zuniga.
Tenors.
(behind the scenes.)
Basses.
Piano.
Vi-vat! vi-vat le To-ré-
Hur-rah! hur-rah, the To-ré-
Vi-vat! vi-vat le To-ré-ro!
Hur-rah! hur-rah, the To-ré-ro!
Allegro. (♩ = 120.)
ro! Vi-vat! vi-vat Es-ca-mil-
ro! Hurrah! hur-rah, Es-ca-mil-
Vi-vat! vi-vat Es-ca-mil-lo!
Hur-rah! hur-rah, Es-ca-mil-lo!
lo! Vi-vat! vi-vat! vi-vat!
lo! Hur-rah! hur-rah! hur-rah!

Zuniga. *Recit.*

U - ne pro - me - na - de aux flambeaux! C'est le vainqueur des
A torch - light pro - ces - sion I see! 'Twas he who won the

cour - ses de Gre - na - - de, Vou - lez - vous a - vec
bull - fight at Gra - na - - da. Will you join in a

f

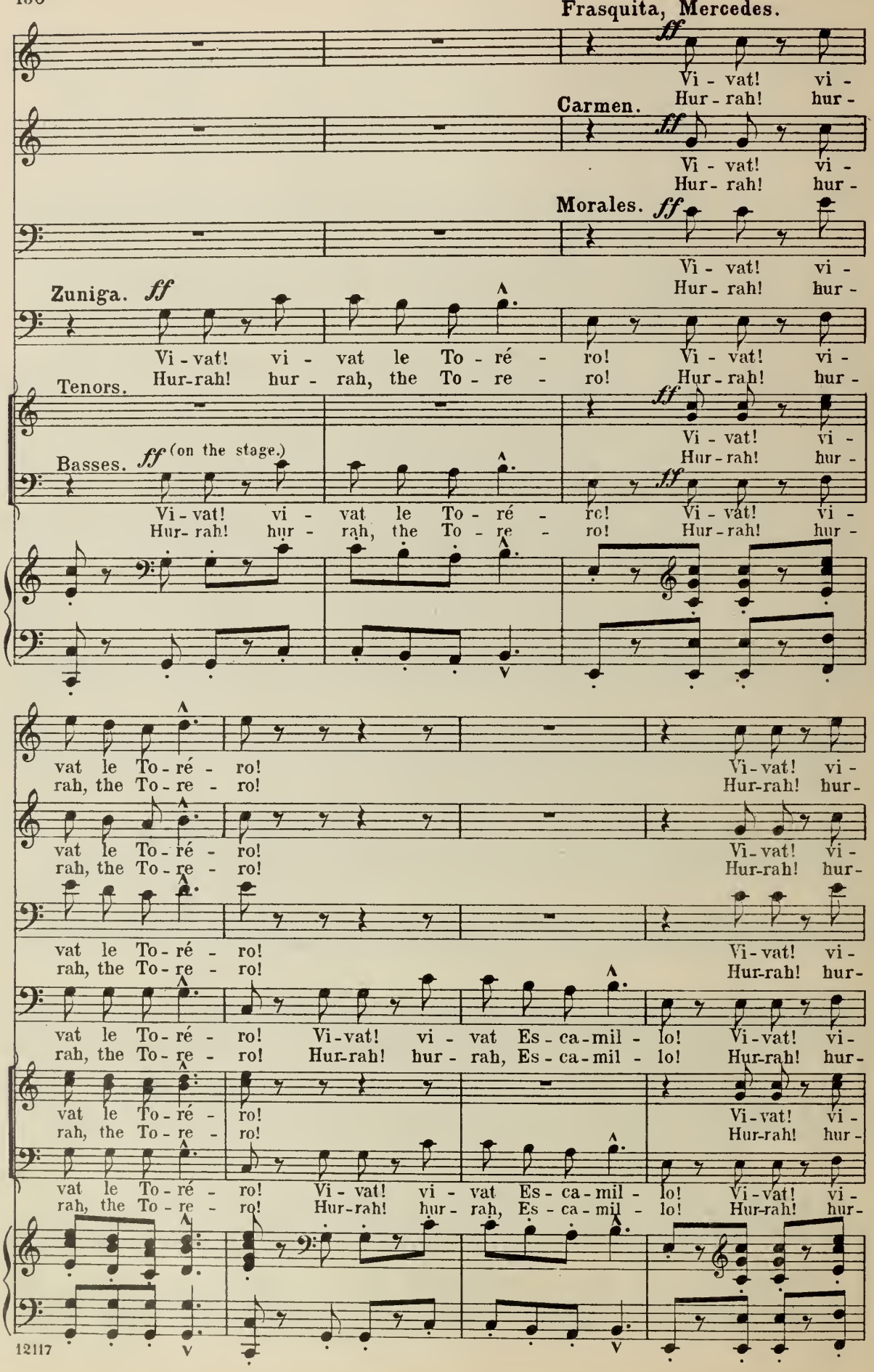
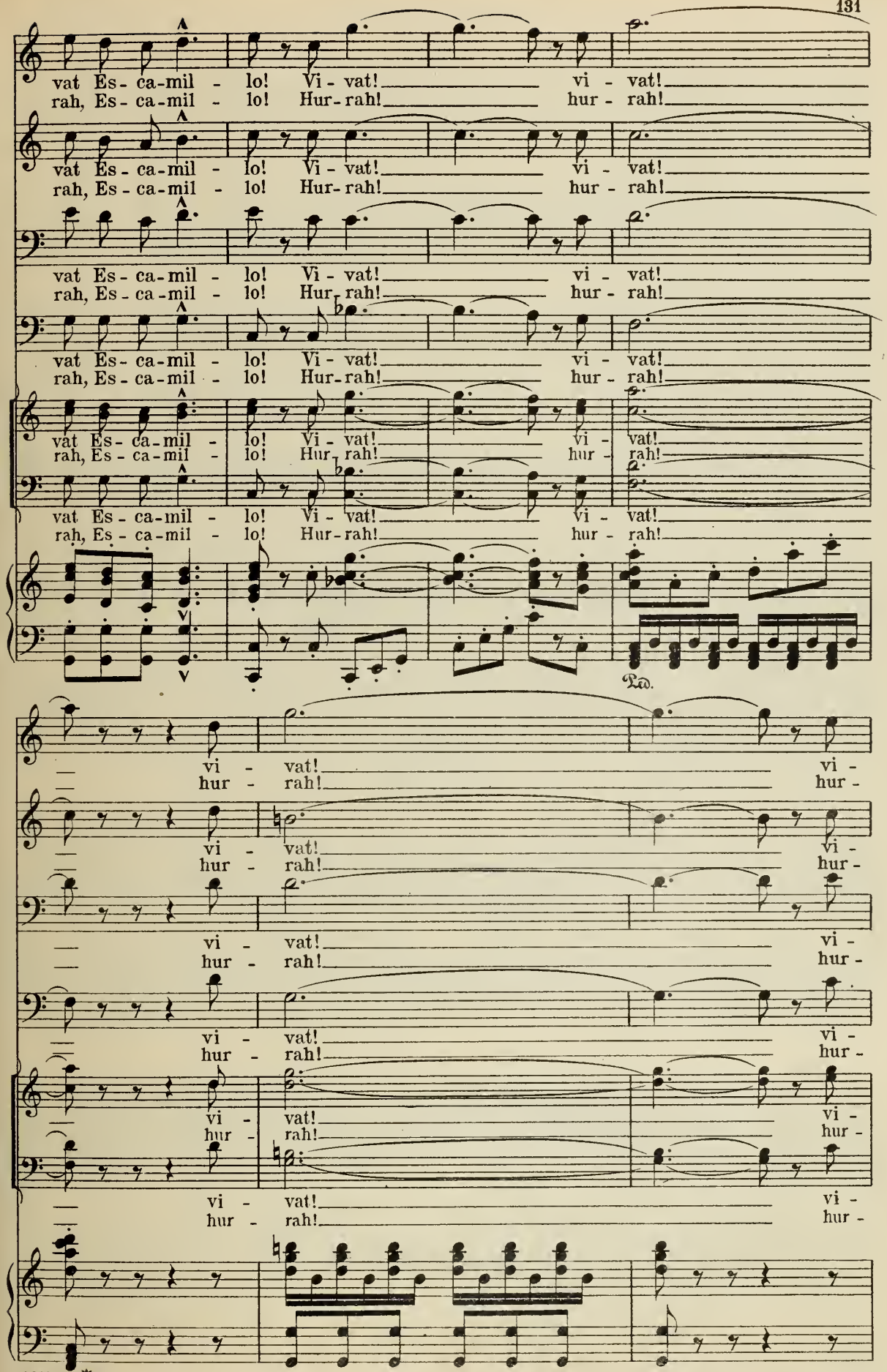
nous boi - re mon ca - ma - ra - de? A vos suc - cès an -
glass, old friend? You shall be wel - come! Here's to your past suc -

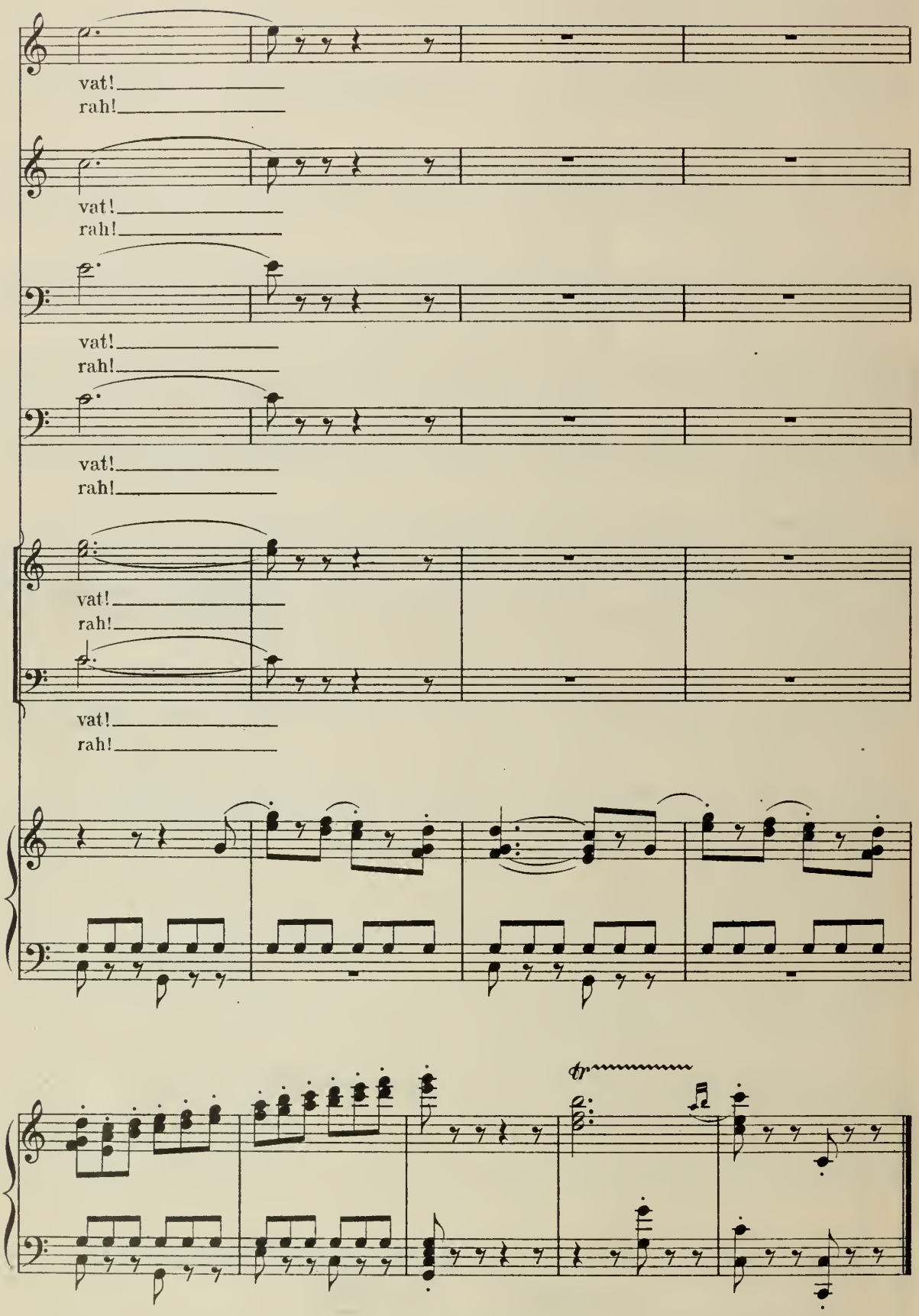
ciens, à vos suc - cès nou - veaux.
cess, to tri - umphs yet to be!

f *p*

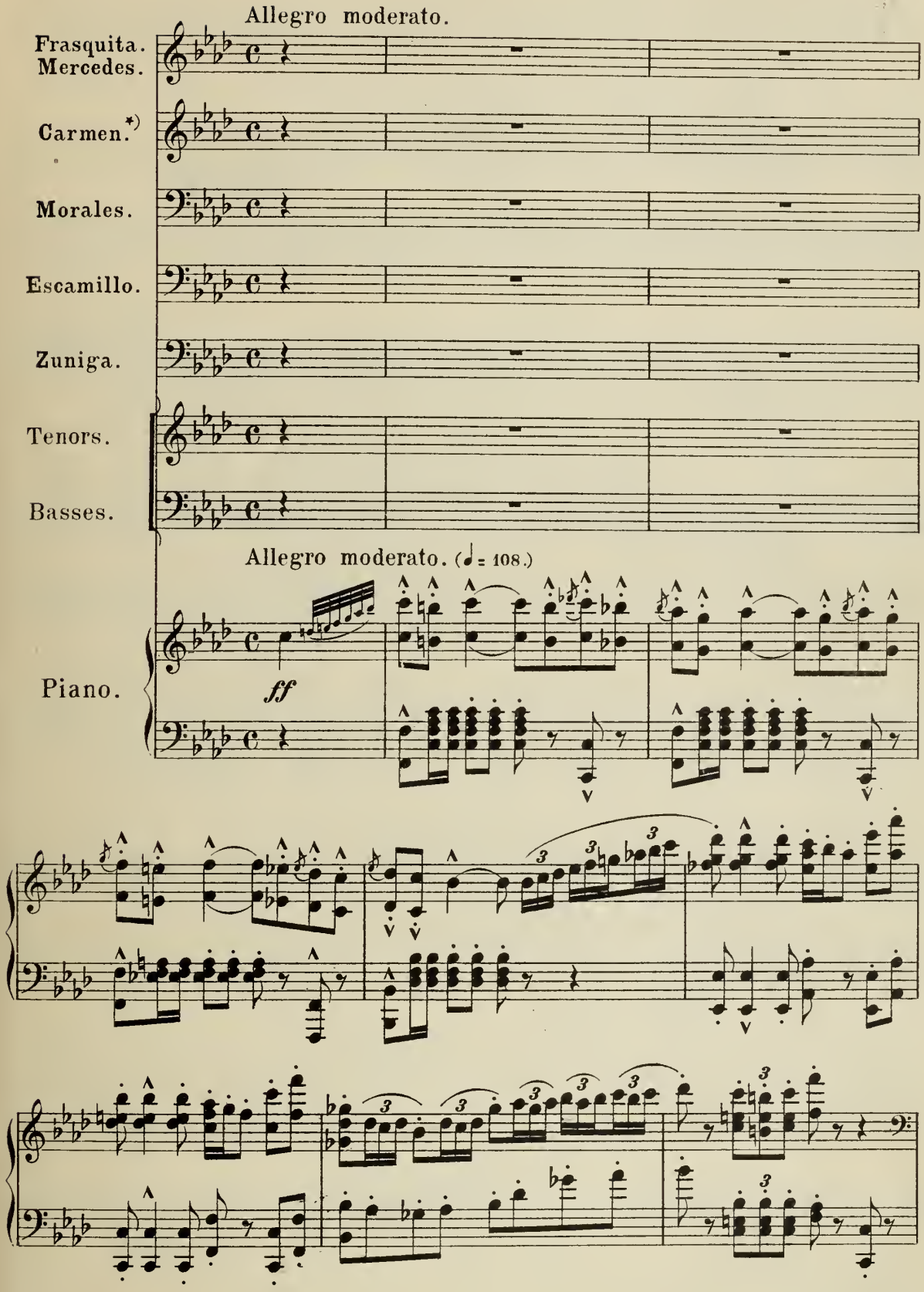
(Entrance of Escamillo.)

molto cresc.

ff

Frasquita, Mercedes.
ff
Vi - vat! vi -
Hur - rah! hur -
Carmen.
ff
Vi - vat! vi -
Hur - rah! hur -
Morales. ff
Vi - vat! vi -
Hur - rah! hur -
Zuniga. ff
Vi - vat! vi - vat le To - ré - ro! Vi - vat! vi -
Hur-rah! hur - rah, the To - re - ro! Hur - rah! hur -
Tenors.
ff
Vi - vat! vi -
Hur - rah! hur -
Basses. ff (on the stage.)
Vi - vat! vi - vat le To - ré - ro! Vi - vat! vi -
Hur - rah! hur - rah, the To - re - ro! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi -
rah, the To - re - ro! Hur - rah! hur - rah, Es - ca - mil - lo! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi -
rah, the To - re - ro! Hur - rah! hur -
vat le To - ré - ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi -
rah, the To - re - ro! Hur - rah! hur - rah, Es - ca - mil - lo! Hur - rah! hur -

vat Es - ca-mil - lo! Vi - vat! vi - vat!
rah, Es - ca-mil - lo! Hur - rah! hur - rah!
Ped.


vat!
rah!
vat!
rah!
vat!
rah!
vat!
rah!
vat!
rah!
vat!
rah!
tr

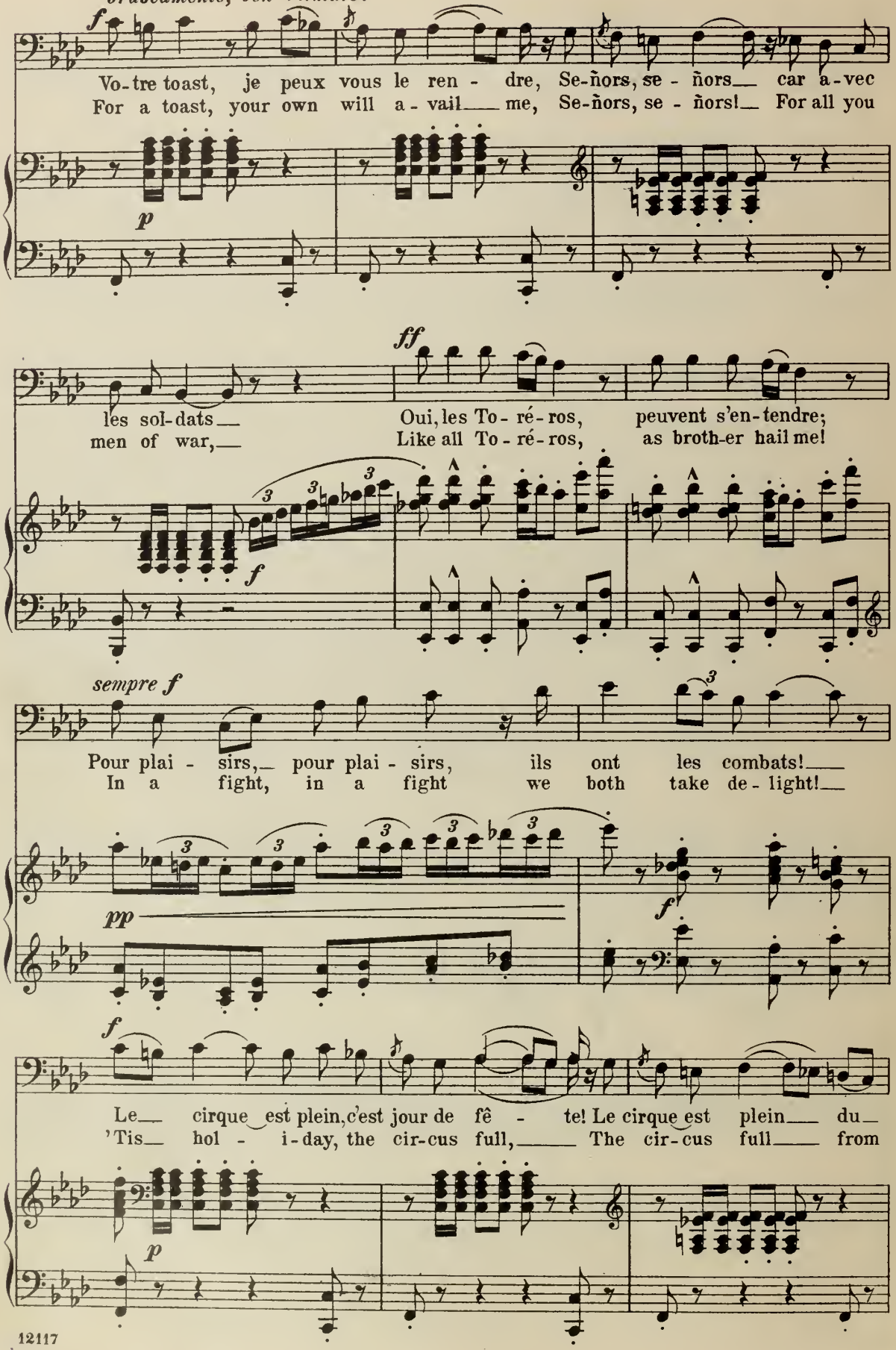
Nº 14. Couplets.

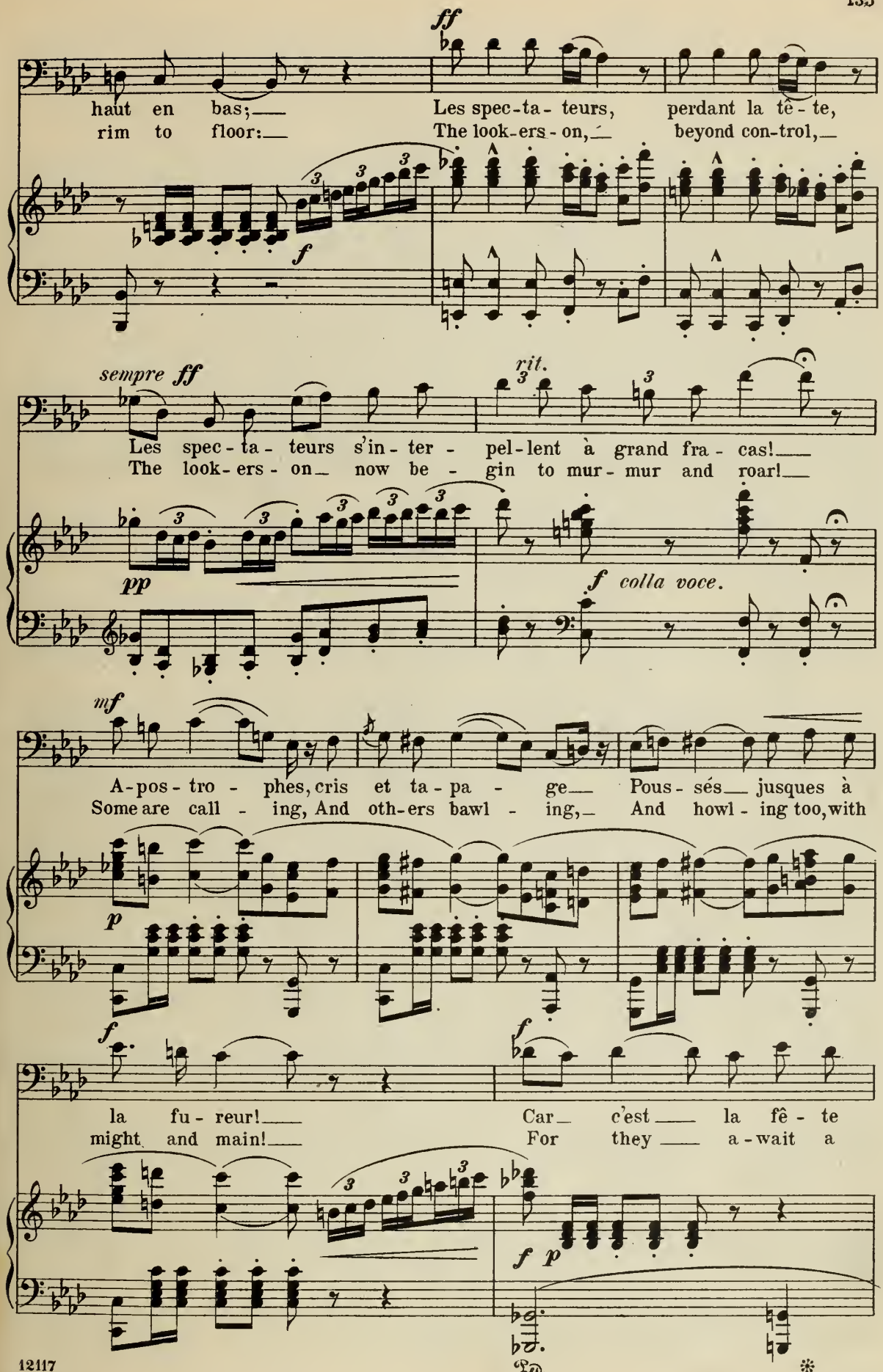


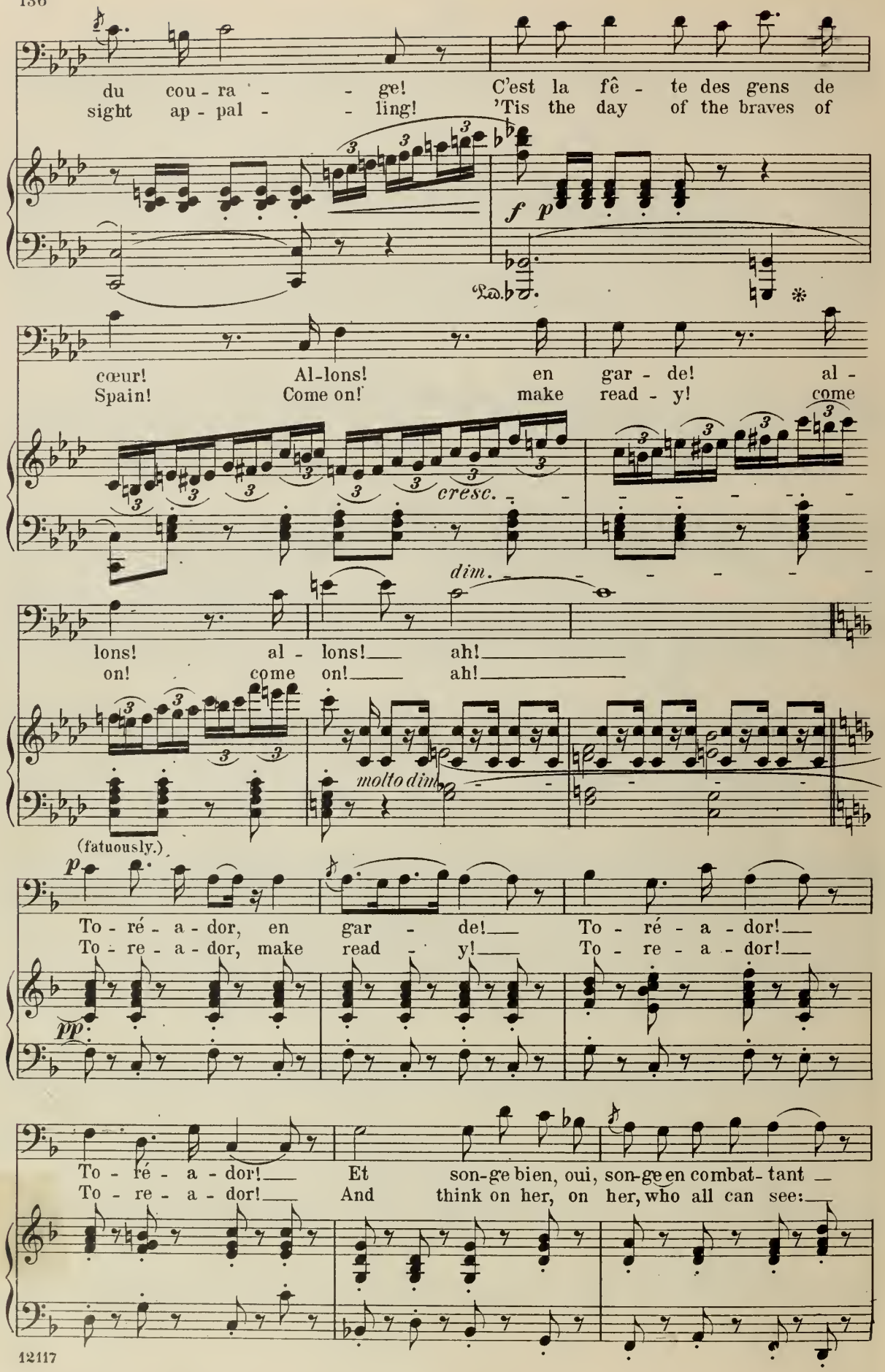
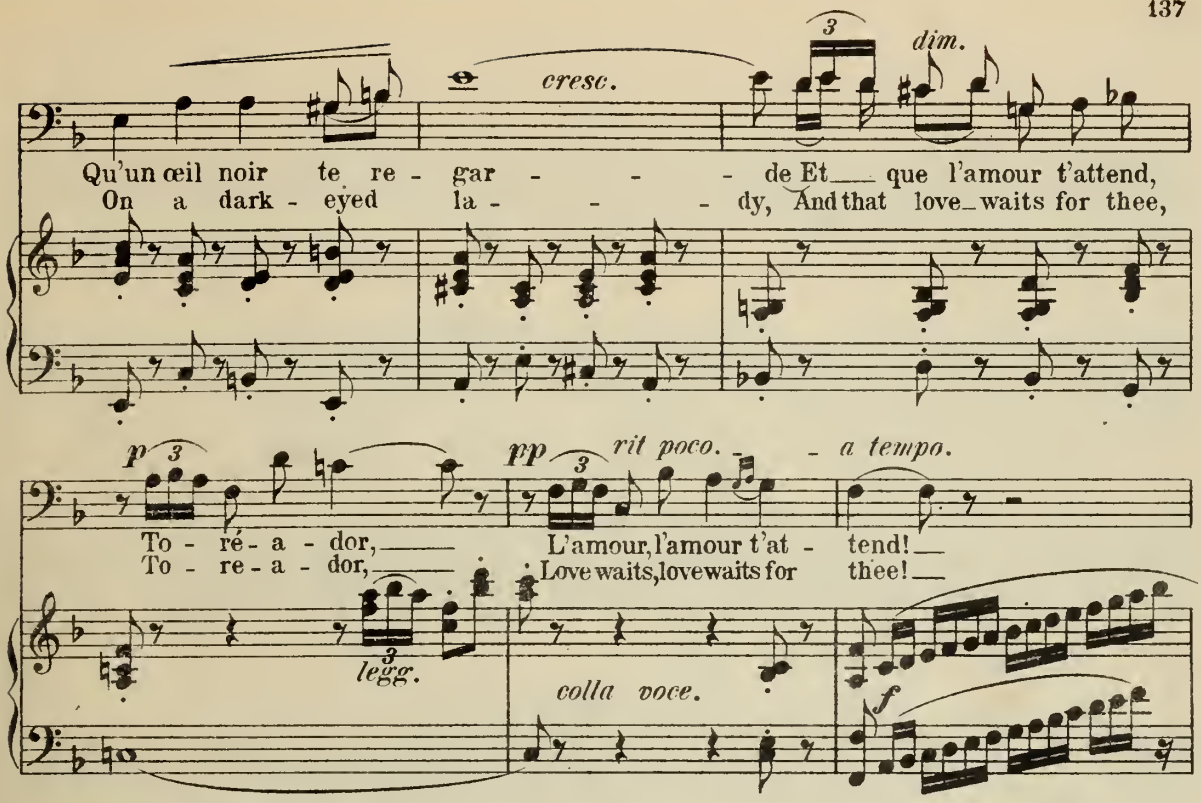
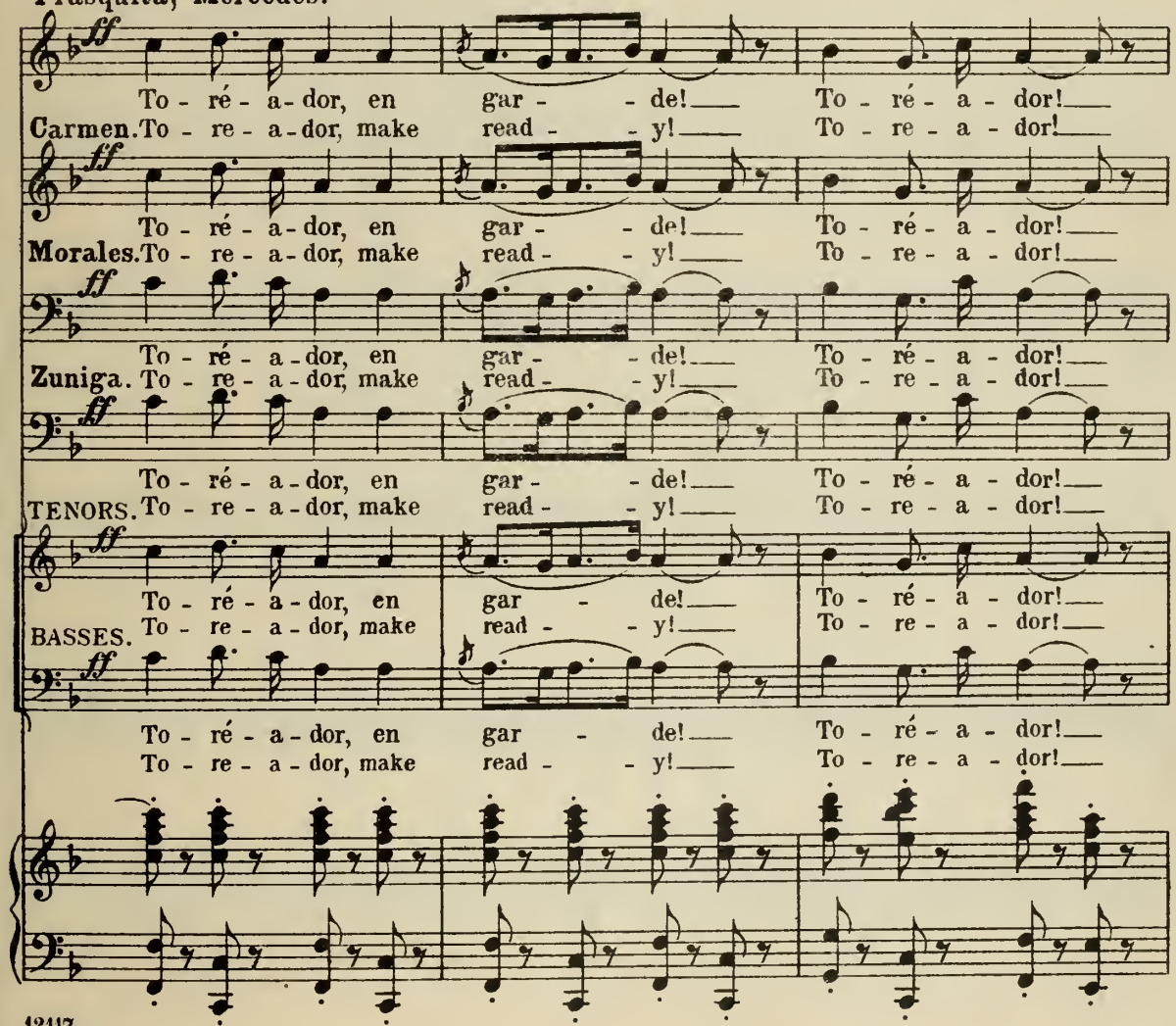
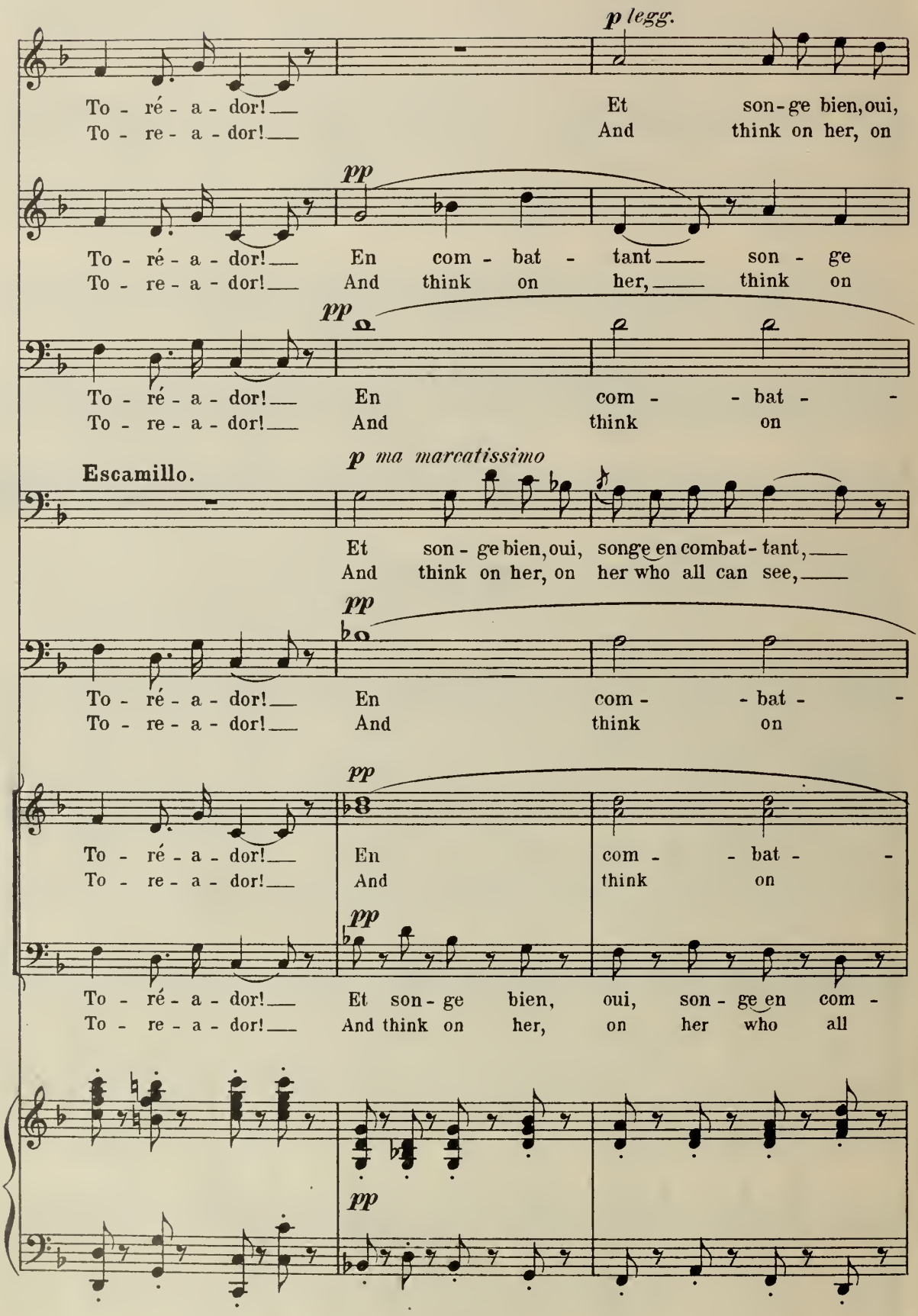
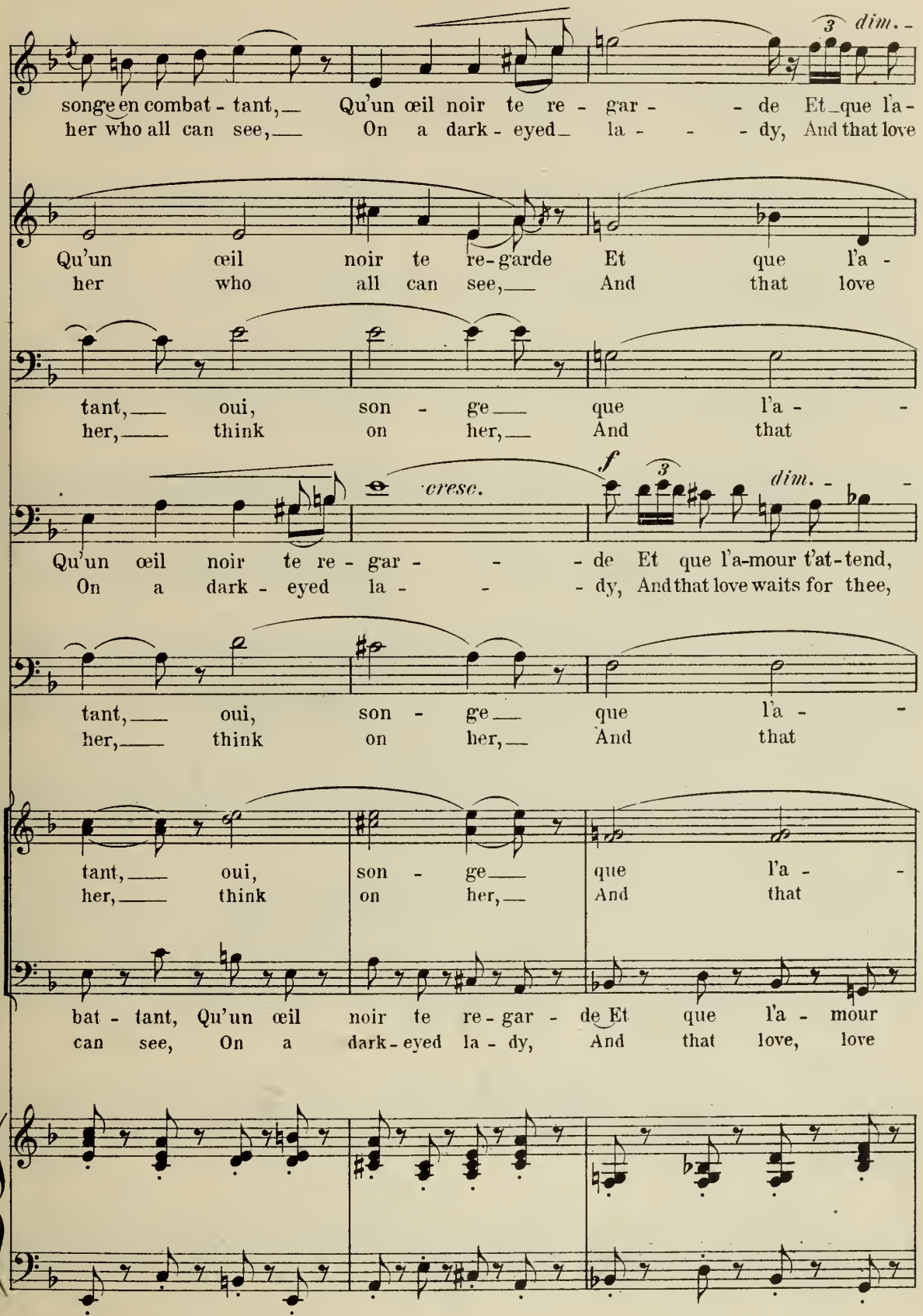
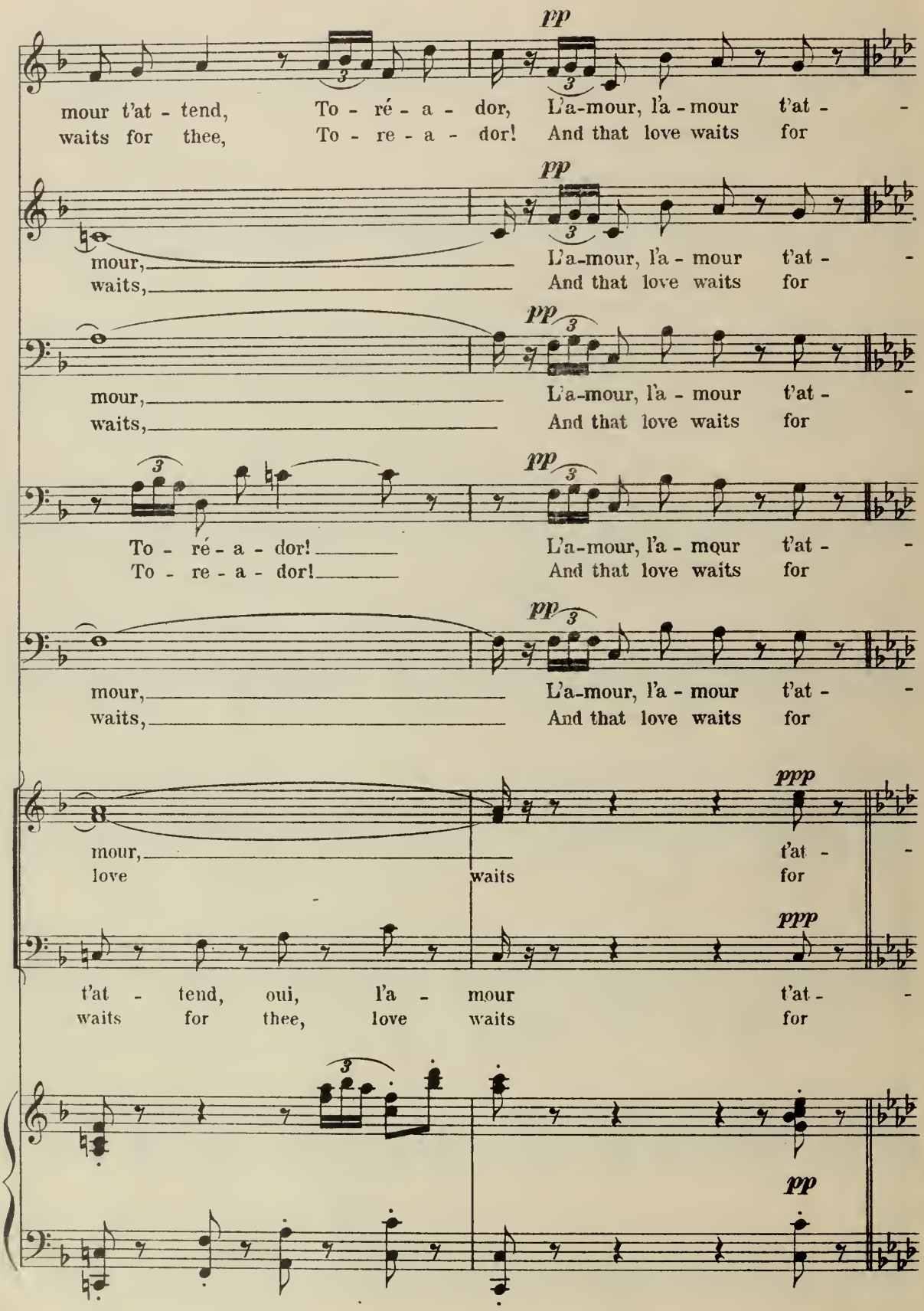
*) In case the part of Carmen, in the ensembles of the second and third acts, is too low for the voice of the artist taking that rôle, she may sing the part of Frasquita or Mercedes.

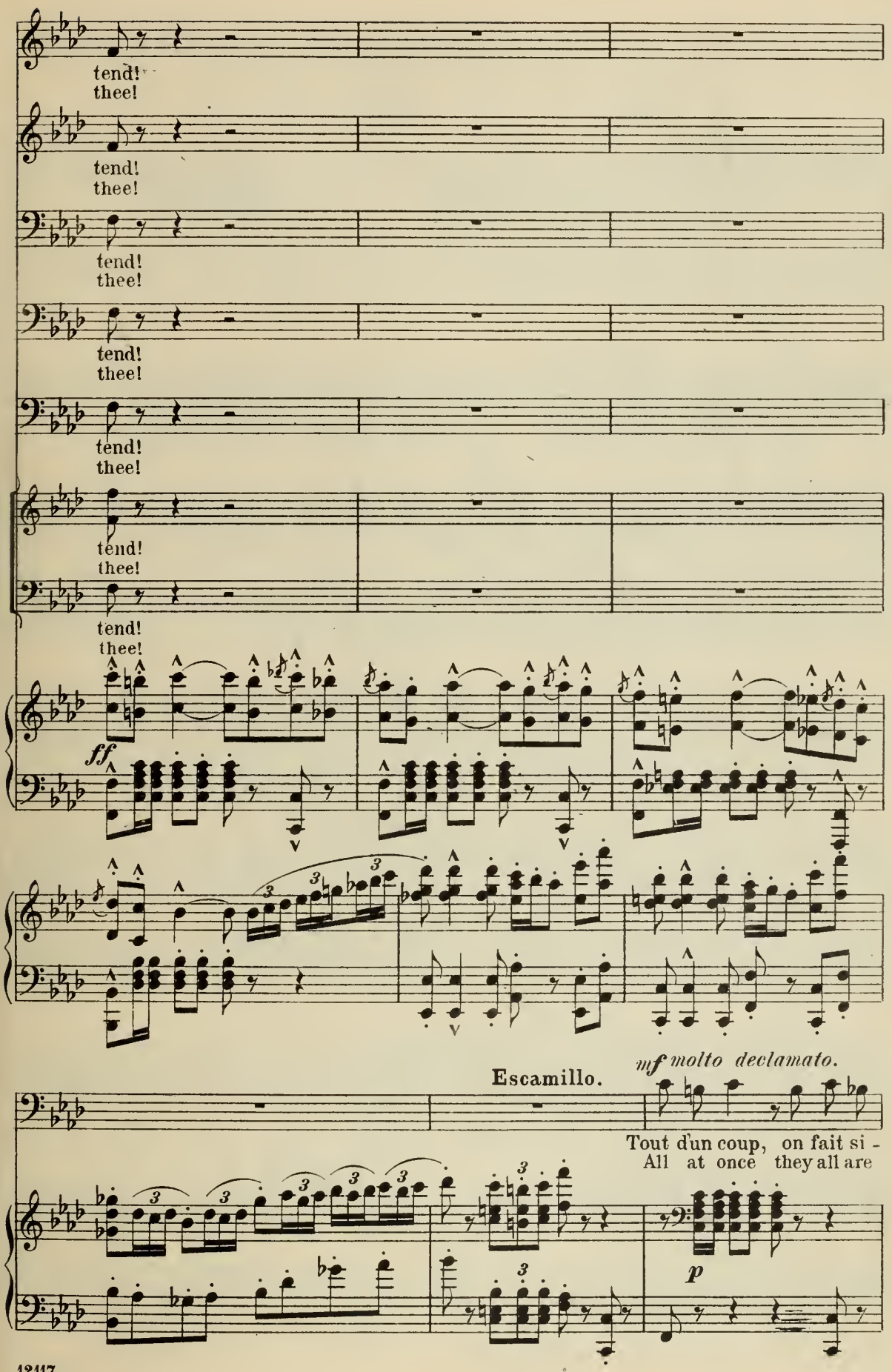
Escamillo.

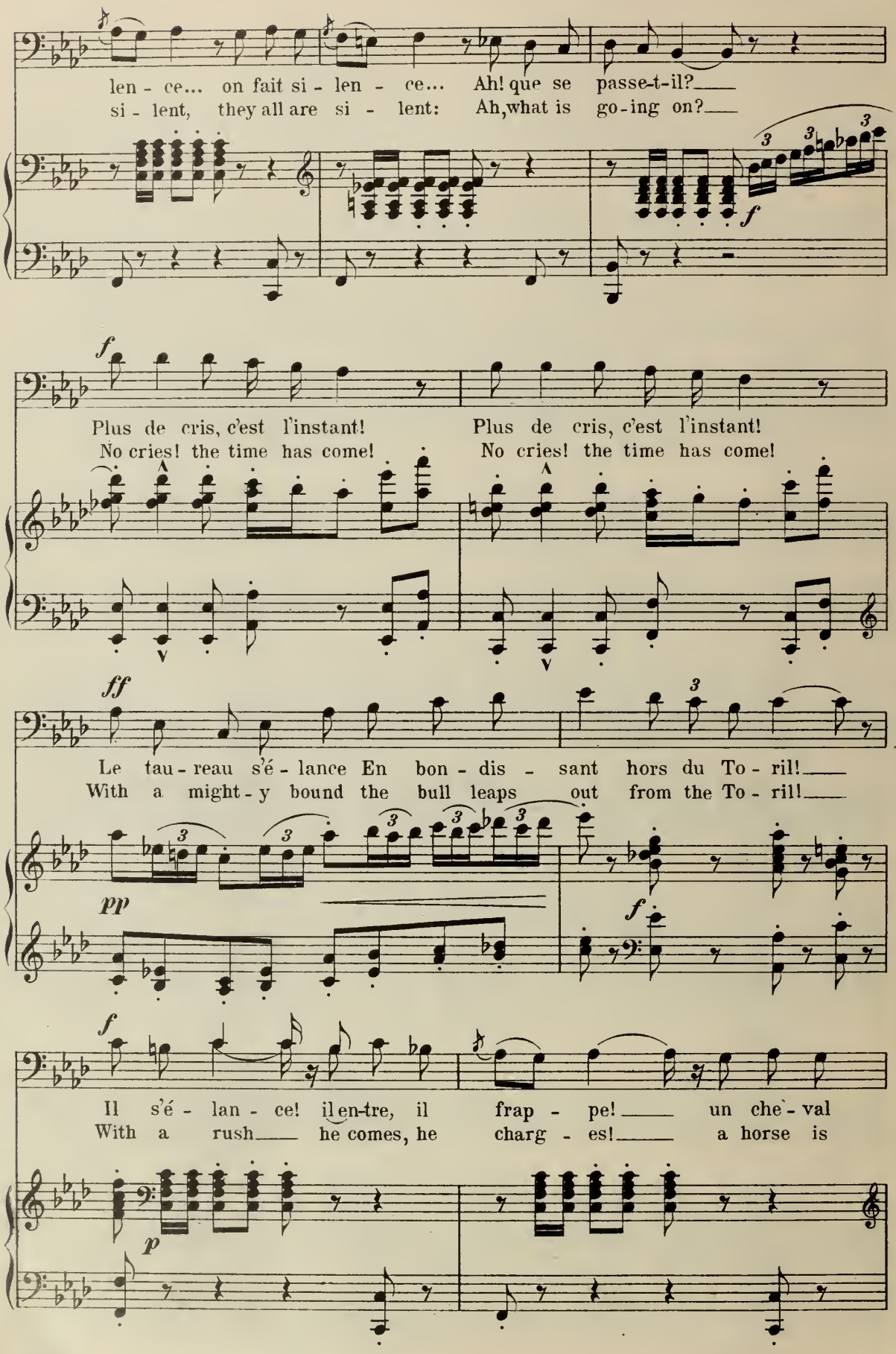
bruscamente, ben ritmato.

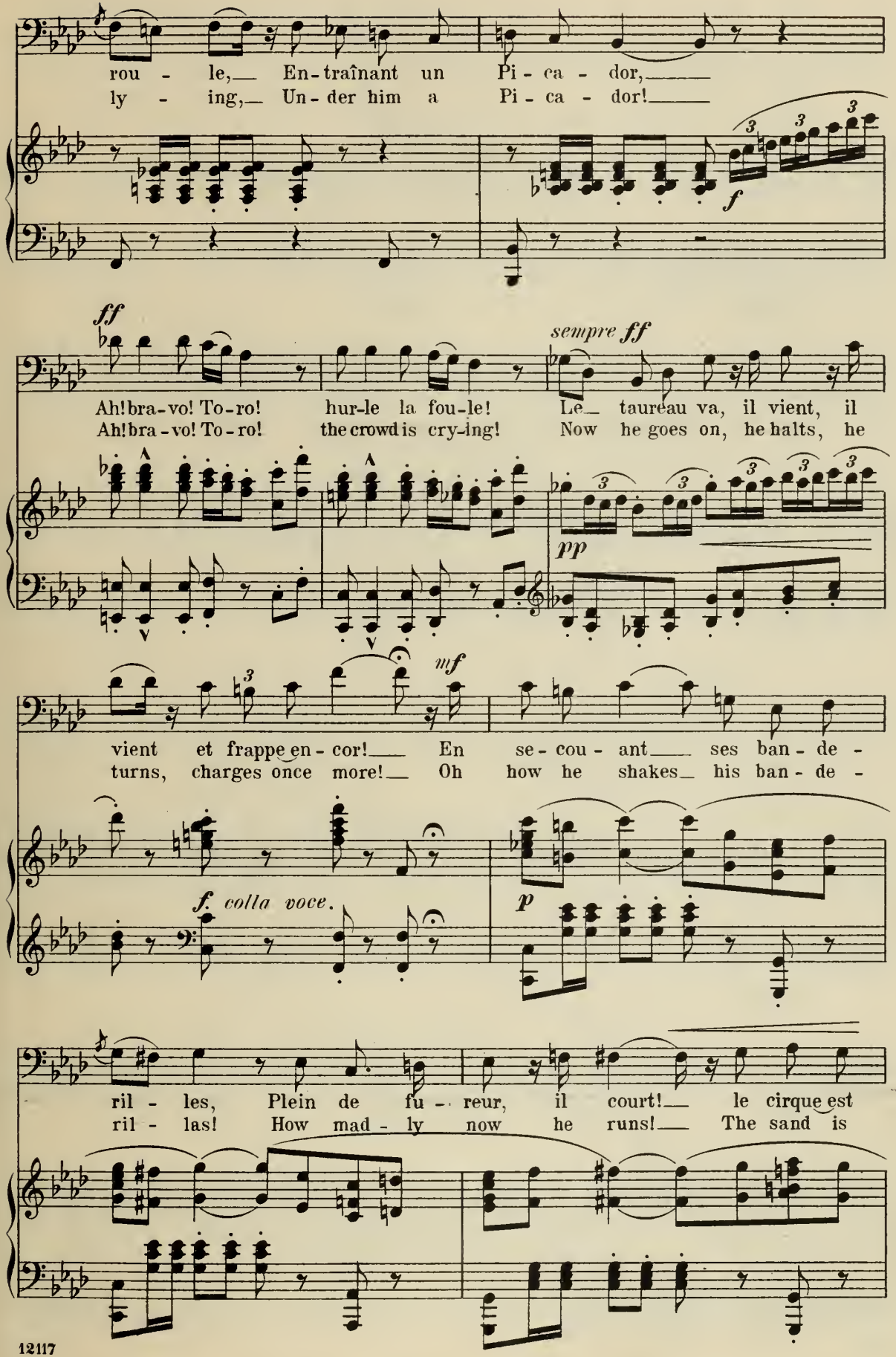
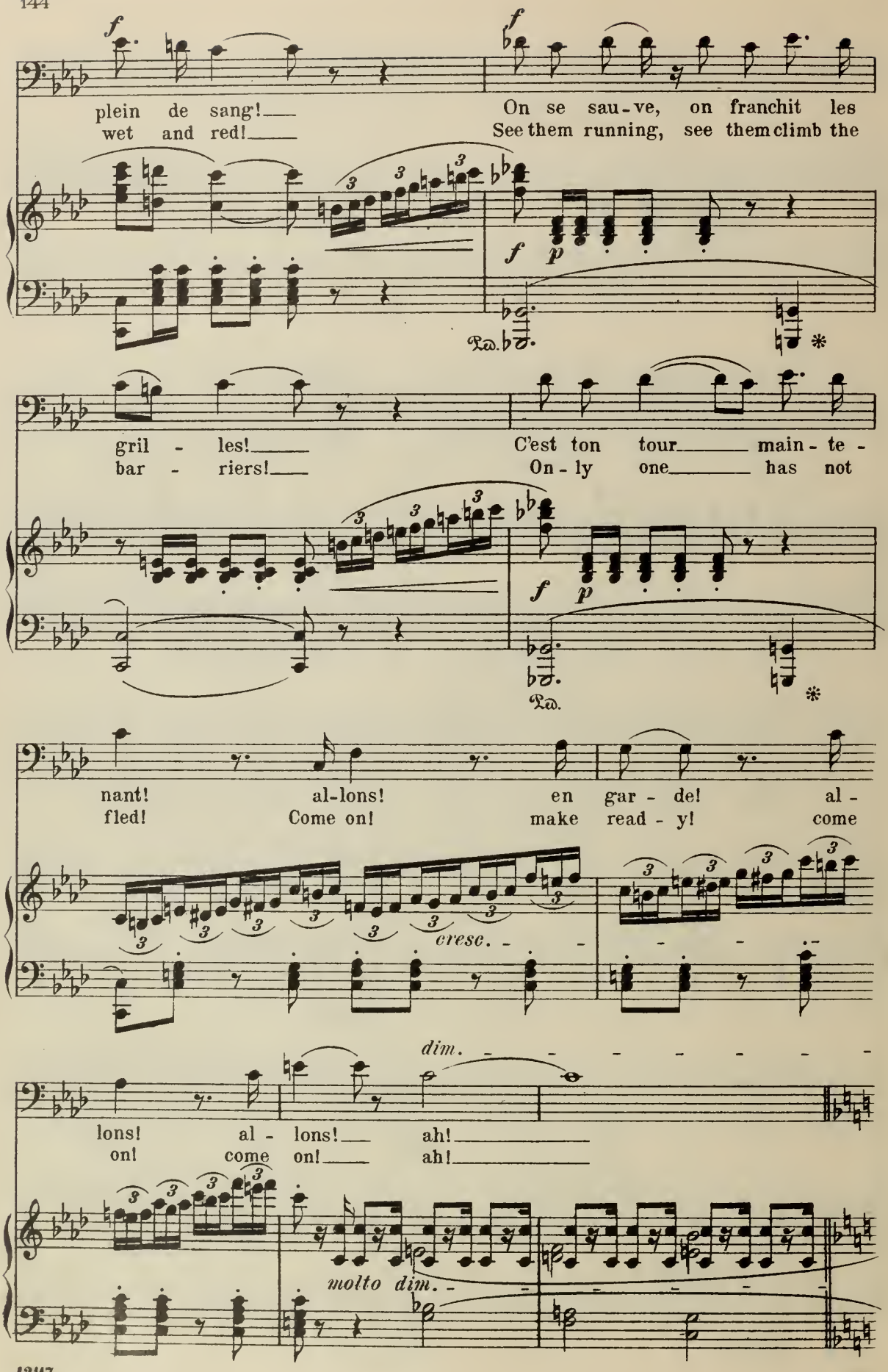
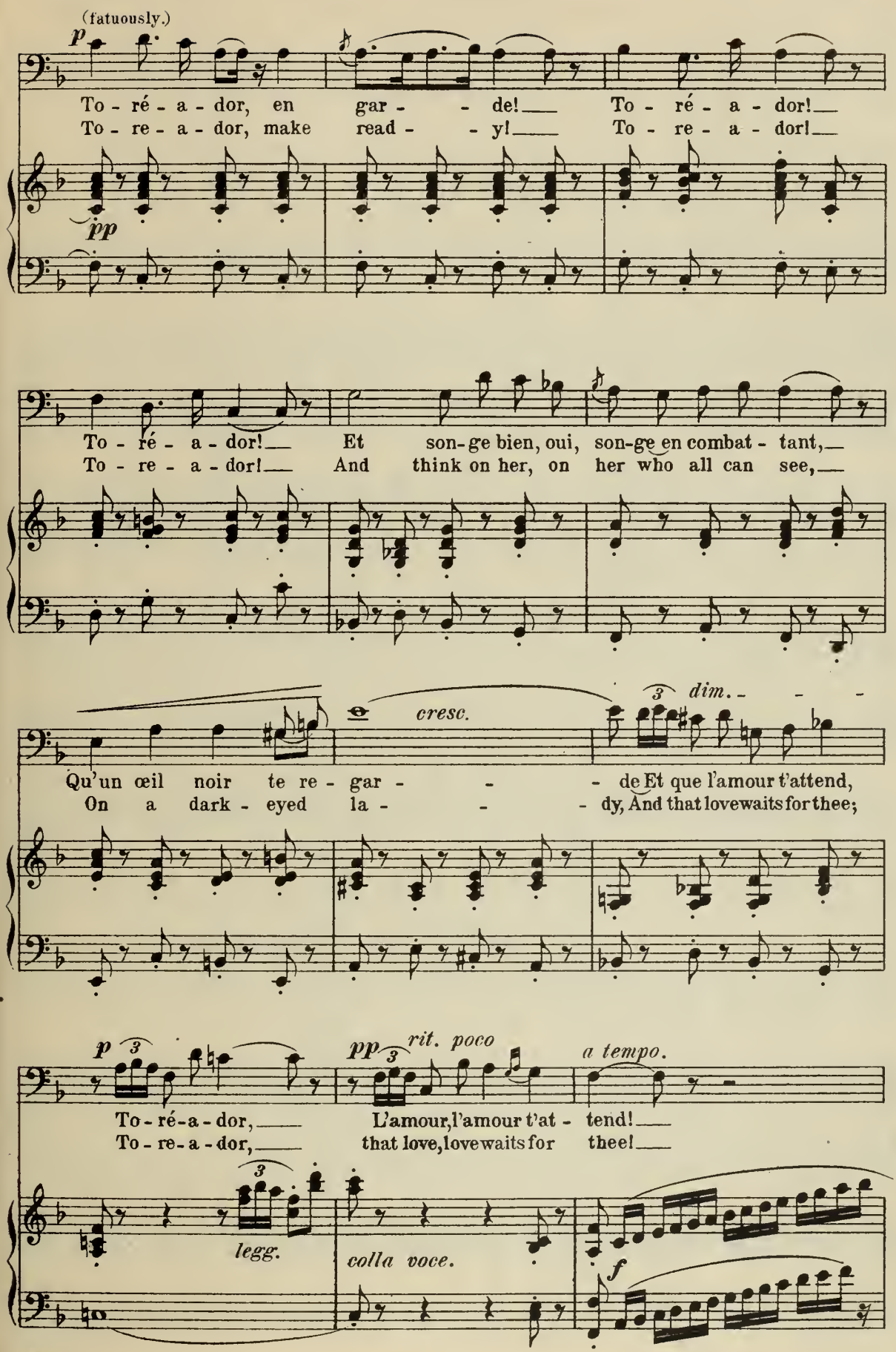
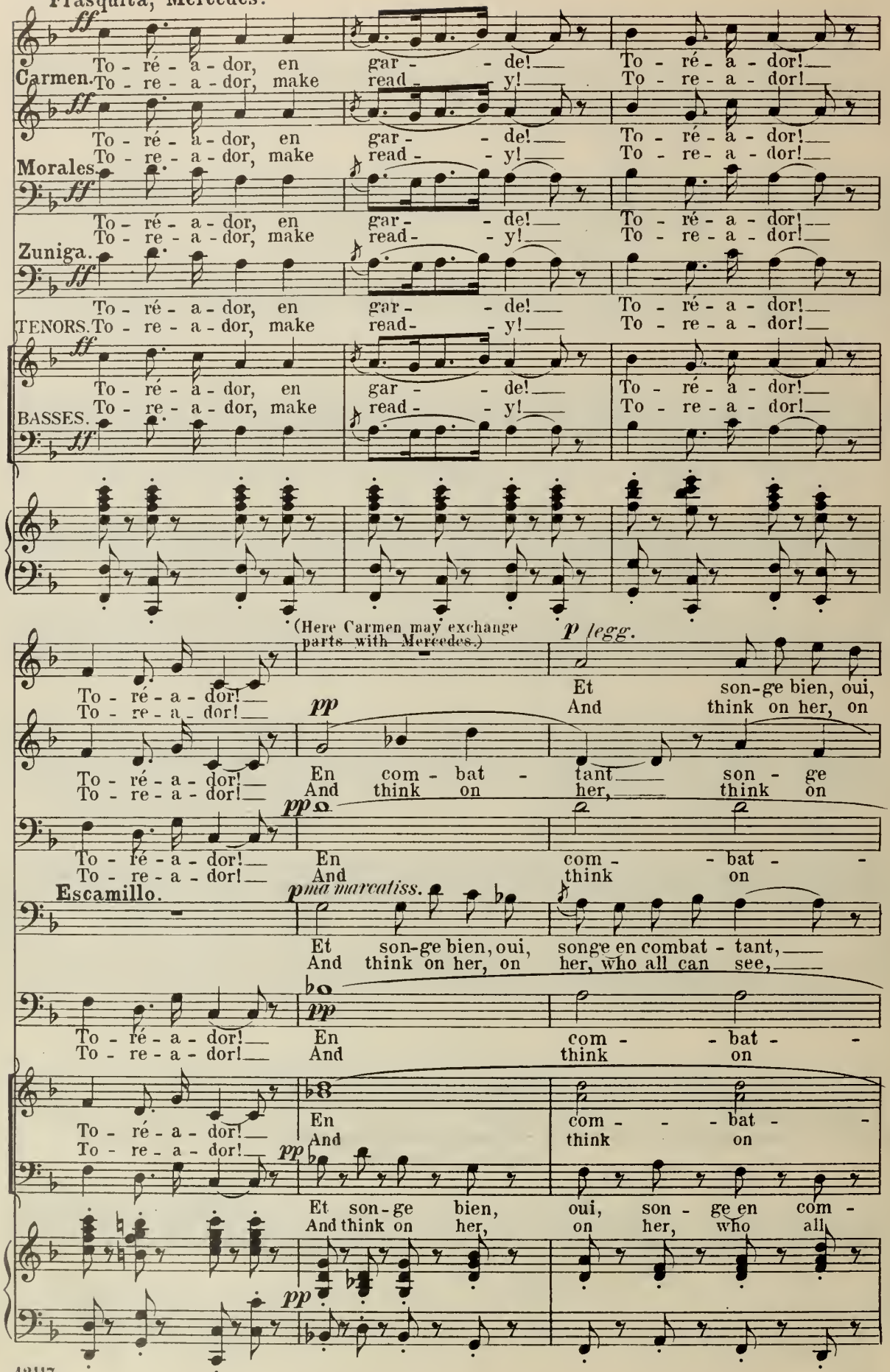
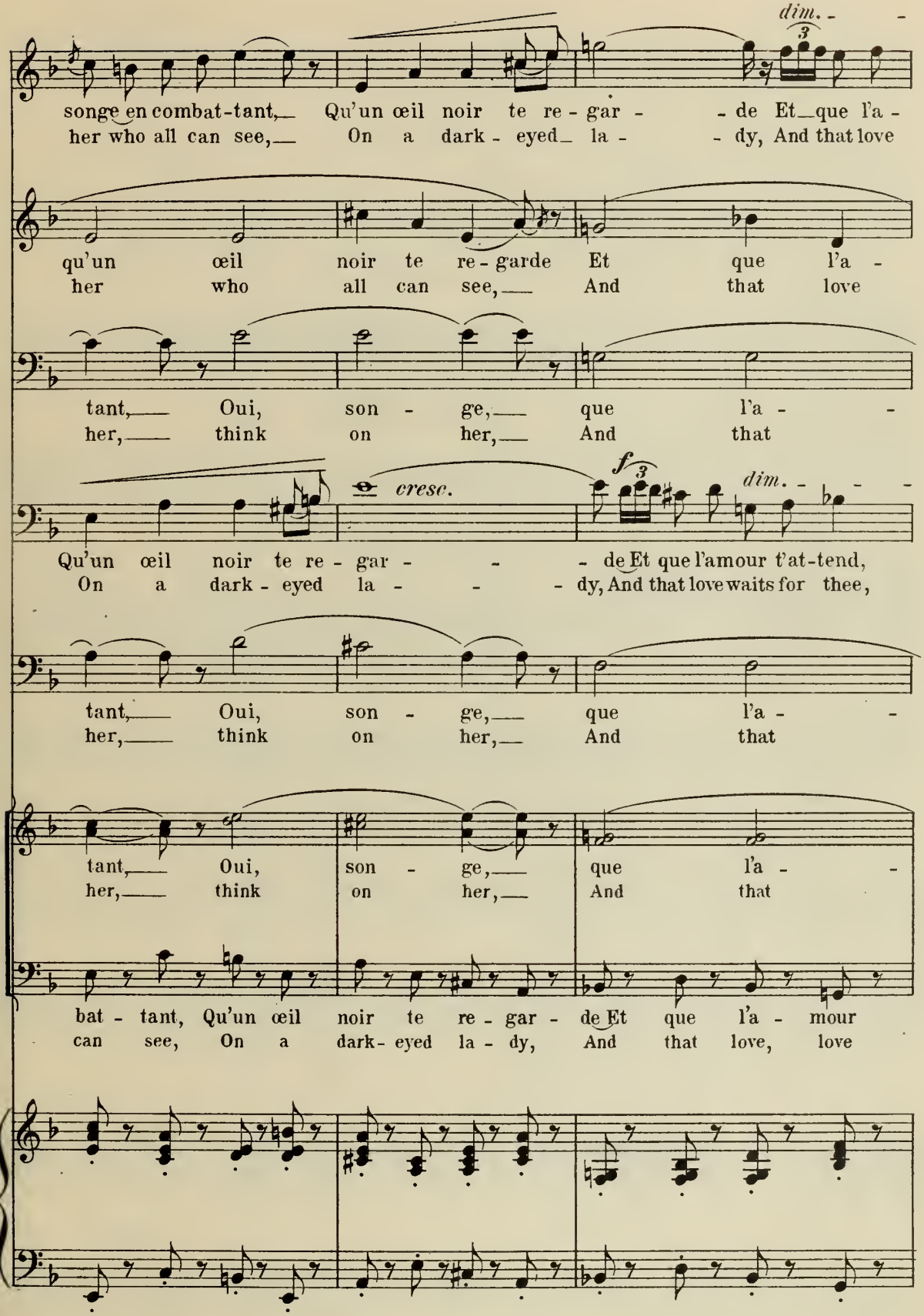


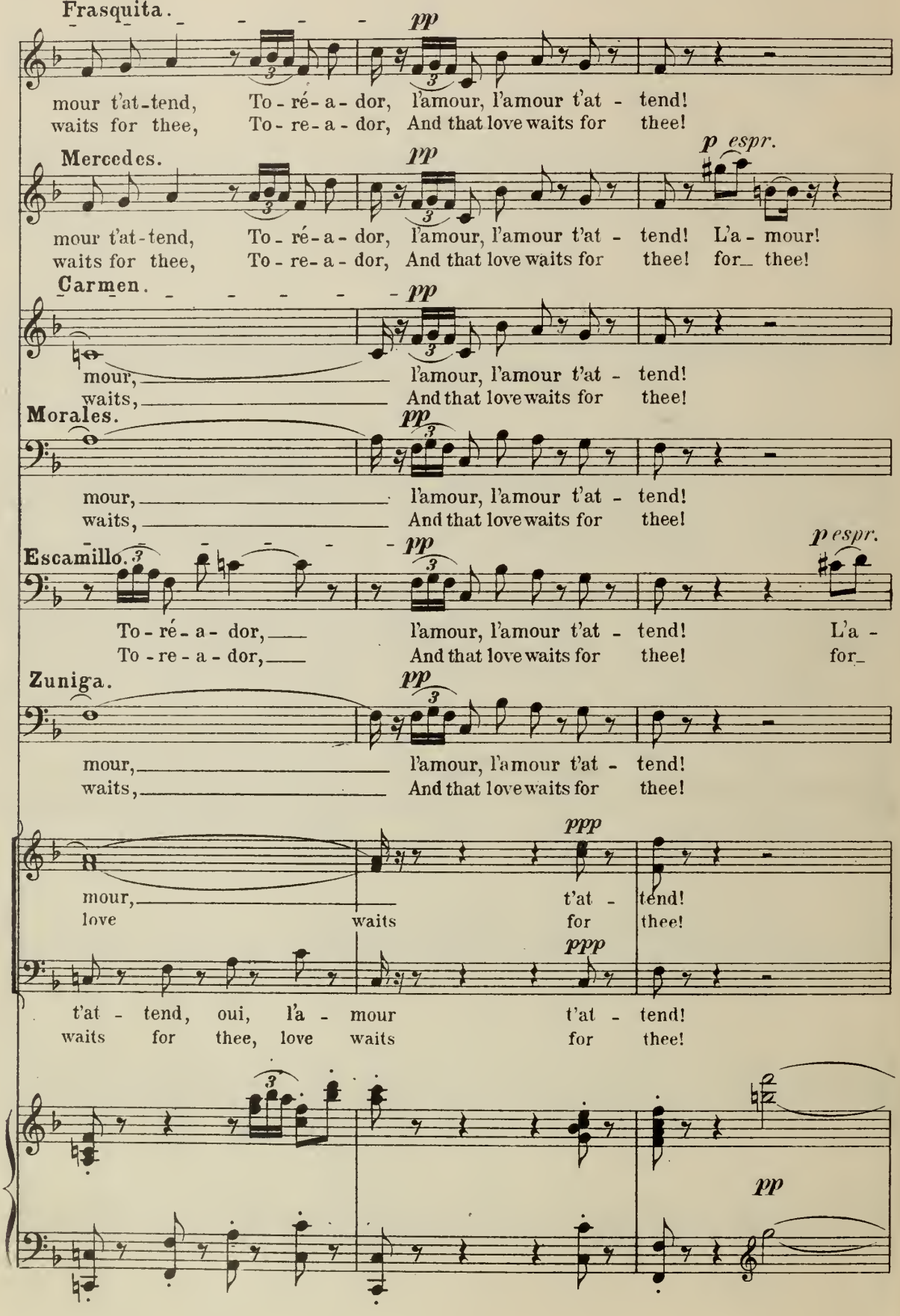

ff
haut en bas;
rim to floor:
Les spec-ta-teurs, perdant la tê-te,
The look-ers-on, beyond con-trol,
f
sempre ff
rit.
Les spec-ta-teurs s'in-ter-pel-lent à grand fra-cas!
The look-ers-on now be-gin to mur-mur and roar!
pp
f colla voce.
mf
A-pos-tro-phes, cris et ta-pa-ge Pous-sés jusques à
Some are call-ing, And oth-ers bawl-ing, And howl-ing too, with
p
f
la fu-reur!
might and main!
Car c'est la fê-te
For they a-wait a
f p

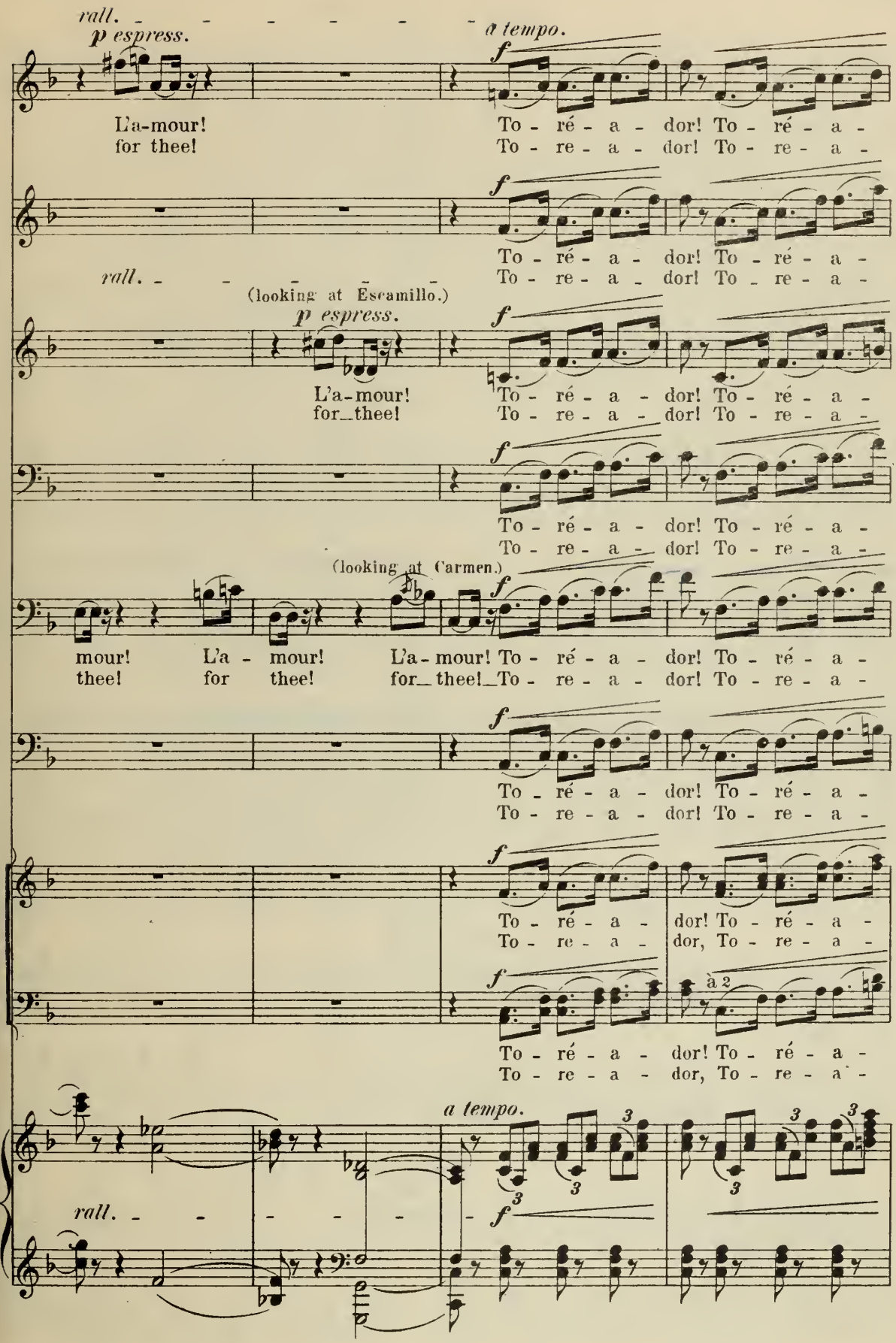

du cou - ra - - ge! C'est la fê - te des gens de
sight ap - pal - - ling! 'Tis the day of the braves of
f p
cœur! Al-lons! en gar - de! al -
Spain! Come on! make read - y! come
cresc.
dim.
lons! al - lons! ah!
on! come on! ah!
molto dim.
(fatuously.)
p
To - ré - a - dor, en gar - de! To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!
pp
To - ré - a - dor! Et son-ge bien, oui, son-ge en combat- tant
To - re - a - dor! And think on her, on her, who all can see:

Frasquita, Mercedes.

p legg.
To - ré - a - dor!
To - re - a - dor!
Et son - ge bien, oui,
And think on her, on
pp
To - ré - a - dor!
To - re - a - dor!
En com - bat - tant son - ge
And think on her, think on
pp
To - ré - a - dor!
To - re - a - dor!
En com - bat -
And think on
Escamillo.
p ma marcatissimo
Et son - ge bien, oui, songe en combat - tant,
And think on her, on her who all can see,
pp
To - ré - a - dor!
To - re - a - dor!
En com - bat -
And think on
pp
To - ré - a - dor!
To - re - a - dor!
En com - bat -
And think on
pp
To - ré - a - dor!
To - re - a - dor!
Et son - ge bien, oui, son - ge en com -
And think on her, on her who all
pp

songe en combat - tant, Qu'un œil noir te re - gar - - de Et que l'a -
her who all can see, On a dark - eyed la - - dy, And that love
dim.
Qu'un œil noir te re - gar - de
her who all can see, And that love
tant, oui, son - ge que l'a -
her, think on her, And that
cresc.
f
dim.
Qu'un œil noir te re - gar - - de Et que l'a-mour t'at-tend,
On a dark - eyed la - - dy, And that love waits for thee,
tant, oui, son - ge que l'a -
her, think on her, And that
tant, oui, son - ge que l'a -
her, think on her, And that
bat - tant, Qu'un œil noir te re - gar - de Et que l'a - mour
can see, On a dark - eyed la - dy, And that love, love

pp
mour t'at - tend, To - ré - a - dor, L'a-mour, l'a - mour t'at - -
waits for thee, To - re - a - dor! And that love waits for
pp
mour, L'a-mour, l'a - mour t'at - -
waits, And that love waits for
pp
mour, L'a-mour, l'a - mour t'at - -
waits, And that love waits for
pp
To - ré - a - dor! L'a-mour, l'a - mour t'at - -
To - re - a - dor! And that love waits for
pp
mour, L'a-mour, l'a - mour t'at - -
waits, And that love waits for
ppp
mour, t'at - -
love waits for
ppp
t'at - tend, oui, l'a - mour t'at - -
waits for thee, love waits for
pp

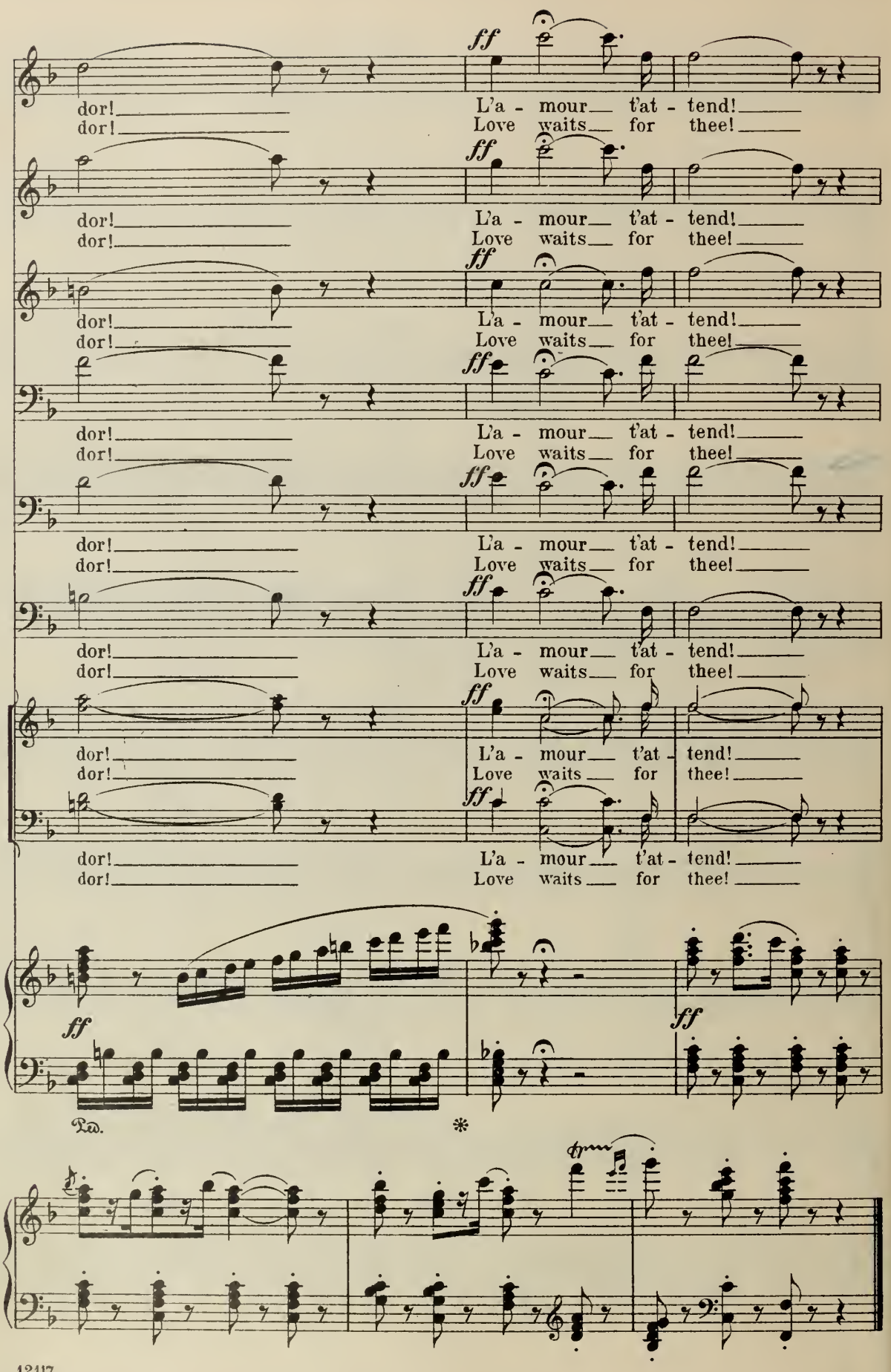

tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
tend!
thee!
ff
Escamillo.
mf molto declamato.
Tout d'un coup, on fait si -
All at once they all are
p

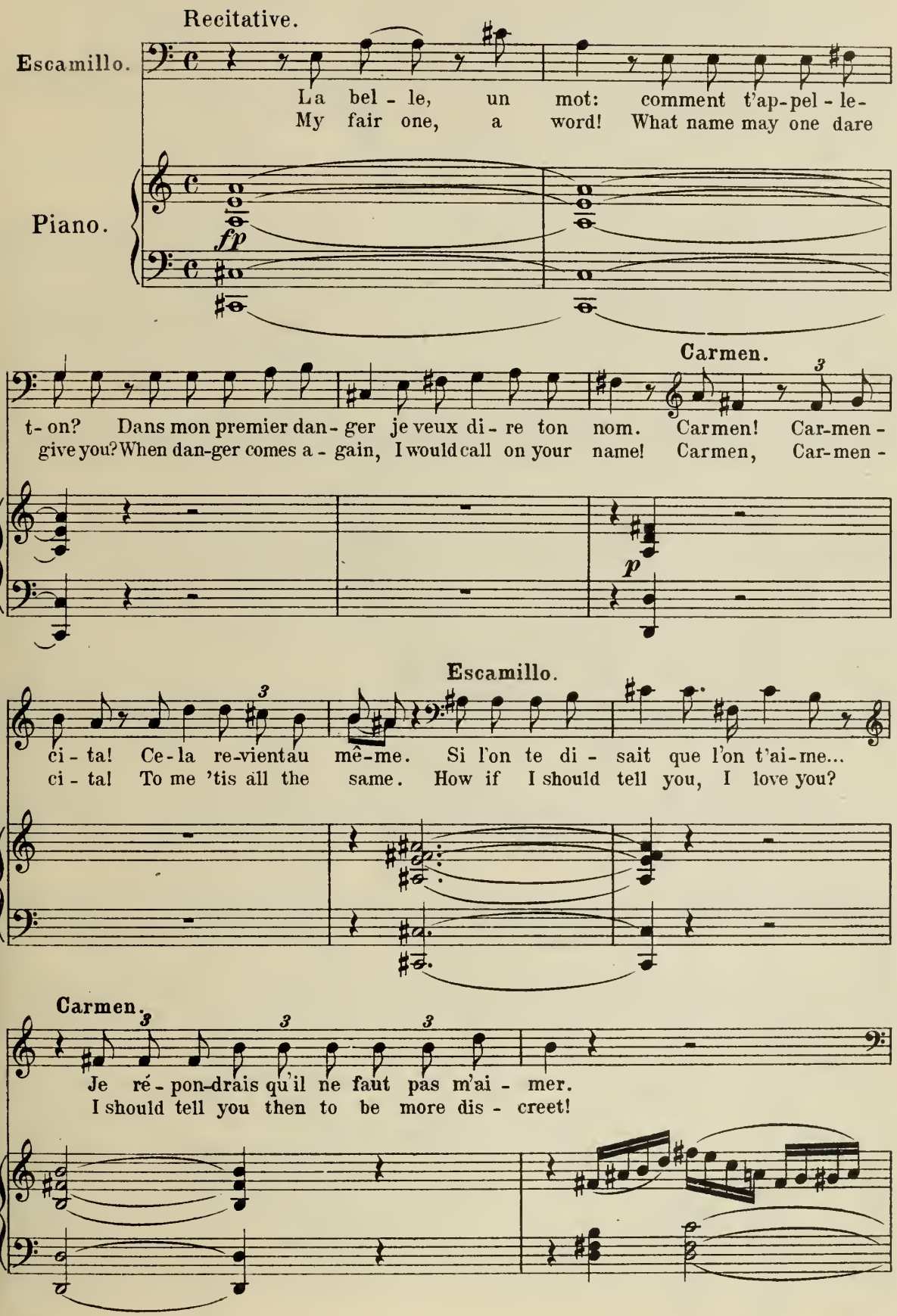

len - ce... on fait si - len - ce... Ah! que se passe-t-il?
si - lent, they all are si - lent: Ah, what is go-ing on?
f
Plus de cris, c'est l'instant! Plus de cris, c'est l'instant!
No cries! the time has come! No cries! the time has come!
ff
Le tau - reau s'é - lance En bon - dis - sant hors du To - ril!
With a might - y bound the bull leaps out from the To - ril!
pp
f
Il s'é - lan - ce! il en-tre, il frap - pe! un che - val
With a rush he comes, he charg - es! a horse is
p


rou - le,__ En-traînant un Pi - ca - dor,____
ly - ing,__ Un-der him a Pi - ca - dor!____
ff
sempre ff
Ah! bra-vo! To-ro! hur-le la fou-le! Le__ taureau va, il vient, il
Ah! bra-vo! To-ro! the crowd is cry-ing! Now he goes on, he halts, he
pp
mf
vient et frappe en-cor!__ En se-cou-ant__ ses ban-de-
turns, charges once more!__ Oh how he shakes__ his ban-de-
f. colla voce.
p
ril-les, Plein de fu-reur, il court!__ le cirque est
ril-las! How mad-ly now he runs!__ The sand is

f
plein de sang!
wet and red!
f
On se sau-ve, on franchit les
See them running, see them climb the
f p
Ped.
gril - les!
bar - riers!
C'est ton tour main-te-
On-ly one has not
f p
Ped.
nant!
fled!
al-lons!
Come on!
en gar-de!
make read-y!
al-
come
cresc.
dim.
lons!
on!
al - lons!
come on!
ah!
ah!
molto dim.

(fatuously.)
p
To - ré - a - dor, en gar - - de! To - ré - a - dor!
To - re - a - dor, make read - - y! To - re - a - dor!
pp
To - ré - a - dor! Et son-ge bien, oui, son-ge en combat - tant,
To - re - a - dor! And think on her, on her who all can see,
cresc.
3 dim.
Qu'un œil noir te re - gar - - - de Et que l'amour t'attend,
On a dark - eyed la - - - dy, And that love waits for thee;
p 3
pp 3 rit. poco
a tempo.
To - ré - a - dor, L'amour, l'amour t'at - tend!
To - re - a - dor, that love, love waits for thee!
3
legg.
colla voce.
f

ff
To - ré - a - dor, en gar - de! To - ré - a - dor!
Carmen. To - re - a - dor, make read - y! To - re - a - dor!
Morales.
Zuniga.
TENORS.
BASSES.
(Here Carmen may exchange parts with Mercedes.)
p legg.
Et son-ge bien, oui,
And think on her, on
pp
En com - bat - tant son - ge
And think on her, think on
pp
En com - bat -
And think on
Escamillo.
p ma marcatiss.
Et son-ge bien, oui, songe en combat - tant,
And think on her, on her, who all can see,
pp
En com - bat -
And think on
En com - bat -
And think on
pp
Et son-ge bien, oui, son - ge en com -
And think on her, on her, who all
pp

dim.
songe en combat-tant, Qu'un œil noir te re-gar-de Et que l'a-
her who all can see, On a dark-eyed la-dy, And that love
qu'un œil noir te re-garde Et que l'a-
her who all can see, And that love
tant, Oui, son-ge, que l'a-
her, think on her, And that
cresc.
f
dim.
Qu'un œil noir te re-gar-de Et que l'amour t'at-tend,
On a dark-eyed la-dy, And that love waits for thee,
tant, Oui, son-ge, que l'a-
her, think on her, And that
tant, Oui, son-ge, que l'a-
her, think on her, And that
bat-tant, Qu'un œil noir te re-gar-de Et que l'a-mour
can see, On a dark-eyed la-dy, And that love, love


Frasquita.
pp
mour t'at-tend, To-ré-a-dor, l'amour, l'amour t'at-tend!
waits for thee, To-re-a-dor, And that love waits for thee!
Mercedes.
pp
p espr.
mour t'at-tend, To-ré-a-dor, l'amour, l'amour t'at-tend! L'a-mour!
waits for thee, To-re-a-dor, And that love waits for thee! for thee!
Carmen.
pp
mour, l'amour, l'amour t'at-tend!
waits, And that love waits for thee!
Morales.
pp
mour, l'amour, l'amour t'at-tend!
waits, And that love waits for thee!
Escamillo.
pp
p espr.
To-ré-a-dor, l'amour, l'amour t'at-tend! L'a-
To-re-a-dor, And that love waits for thee! for
Zuniga.
pp
mour, l'amour, l'amour t'at-tend!
waits, And that love waits for thee!
ppp
mour, t'at-tend!
love waits for thee!
ppp
t'at-tend, oui, l'a-mour t'at-tend!
waits for thee, love waits for thee!
pp


rall.
p espress.
a tempo.
f
L'a-mour!
for thee!
To - ré - a - dor! To - ré - a -
To - re - a - dor! To - re - a -
rall.
(looking at Escamillo.)
p espress.
L'a-mour!
for thee!
(looking at Carmen.)
mour! L'a - mour! L'a - mour!
thee! for thee! for thee!
To - ré - a - dor, To - re - a -
à 2
a tempo.
rall.


ff
dor!
dor!
L'a - mour t'at - tend!
Love waits for thee!
Ped.
*

Nº 14bis. Recitative.

Escamillo.

Cet - te ré - pon - se n'est pas ten - dre, Je me con - ten - te -
Your an-swer is not at all ten - der, But to wait - ing and

Carmen.

rai d'es - pé - rer et d'at - ten - dre. Il est per - mis d'at -
hop - ing my heart must sur - ren - der! There is no harm in

p

Zuniga.

ten - dre, il est doux d'es - pé - rer. Puis - que tu ne viens pas, Car -
wait - ing, And they say, hope is sweet! Well, Car - men, as you will not

f

Carmen.

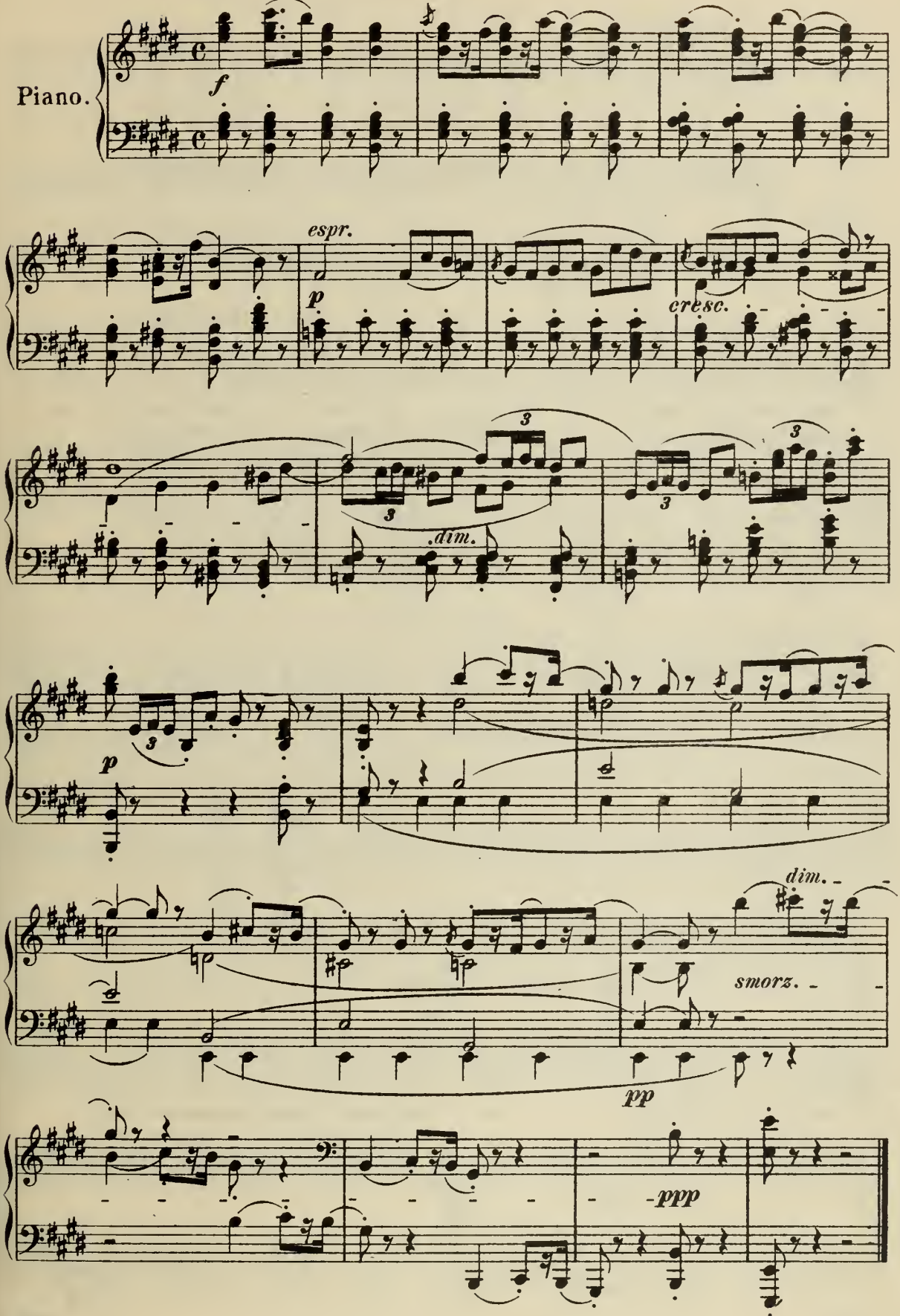
men, je re - vien - drai. Et vous au - rez grand tort!
come, I shall come back. That will do you no good!

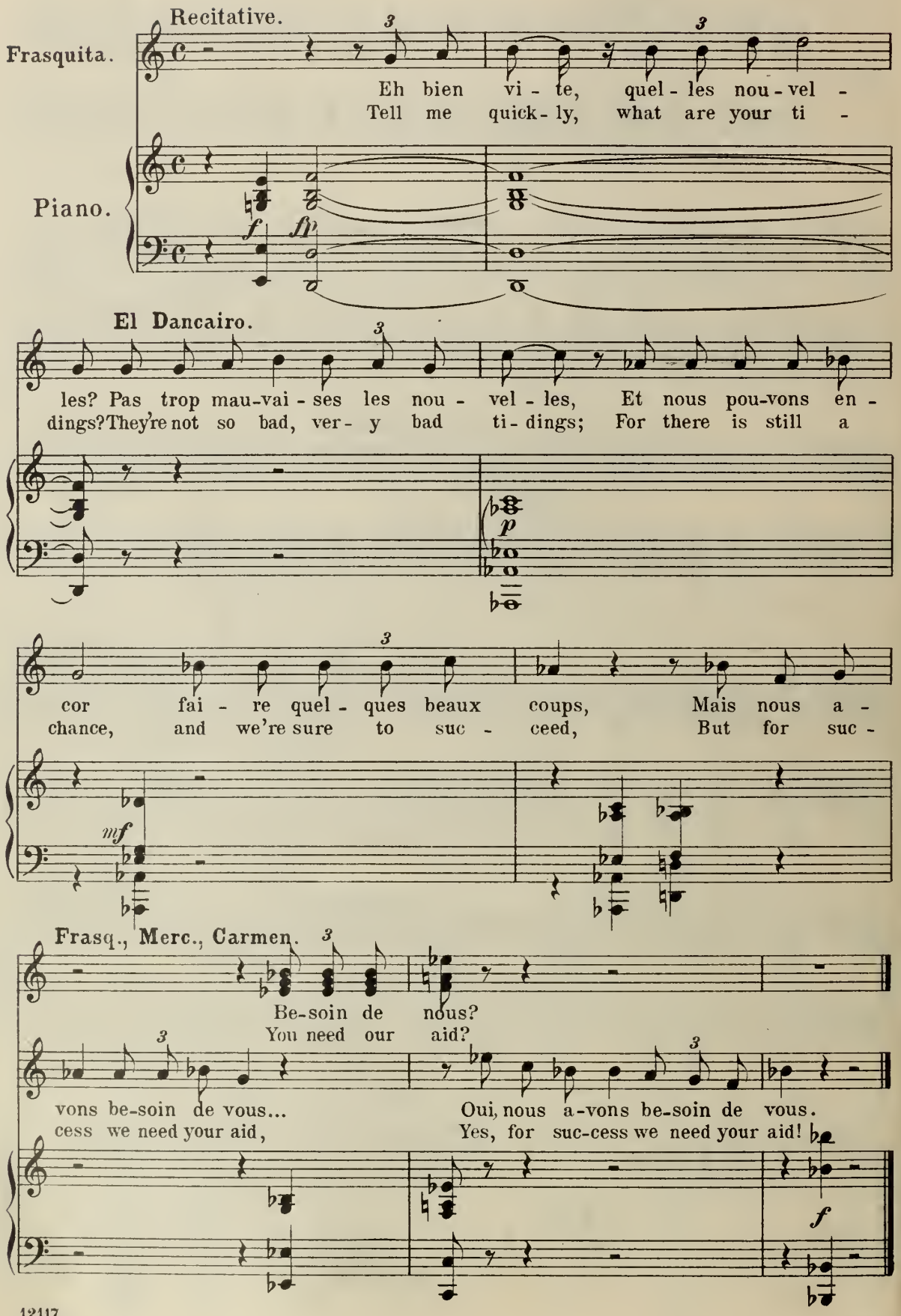
Zuniga.

Bah! je me ris - que - rai.
Bah! I'll try a new tack!

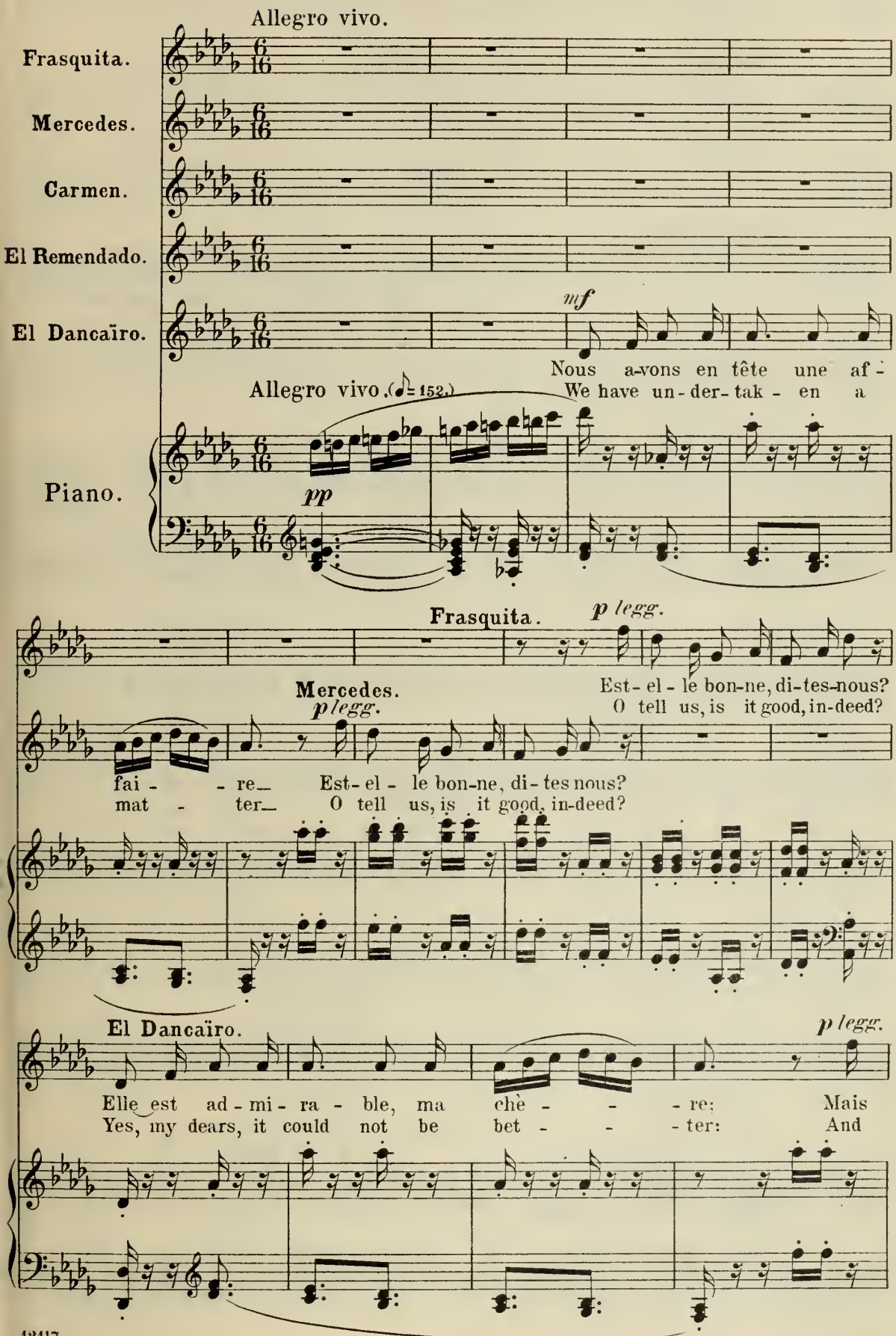
f

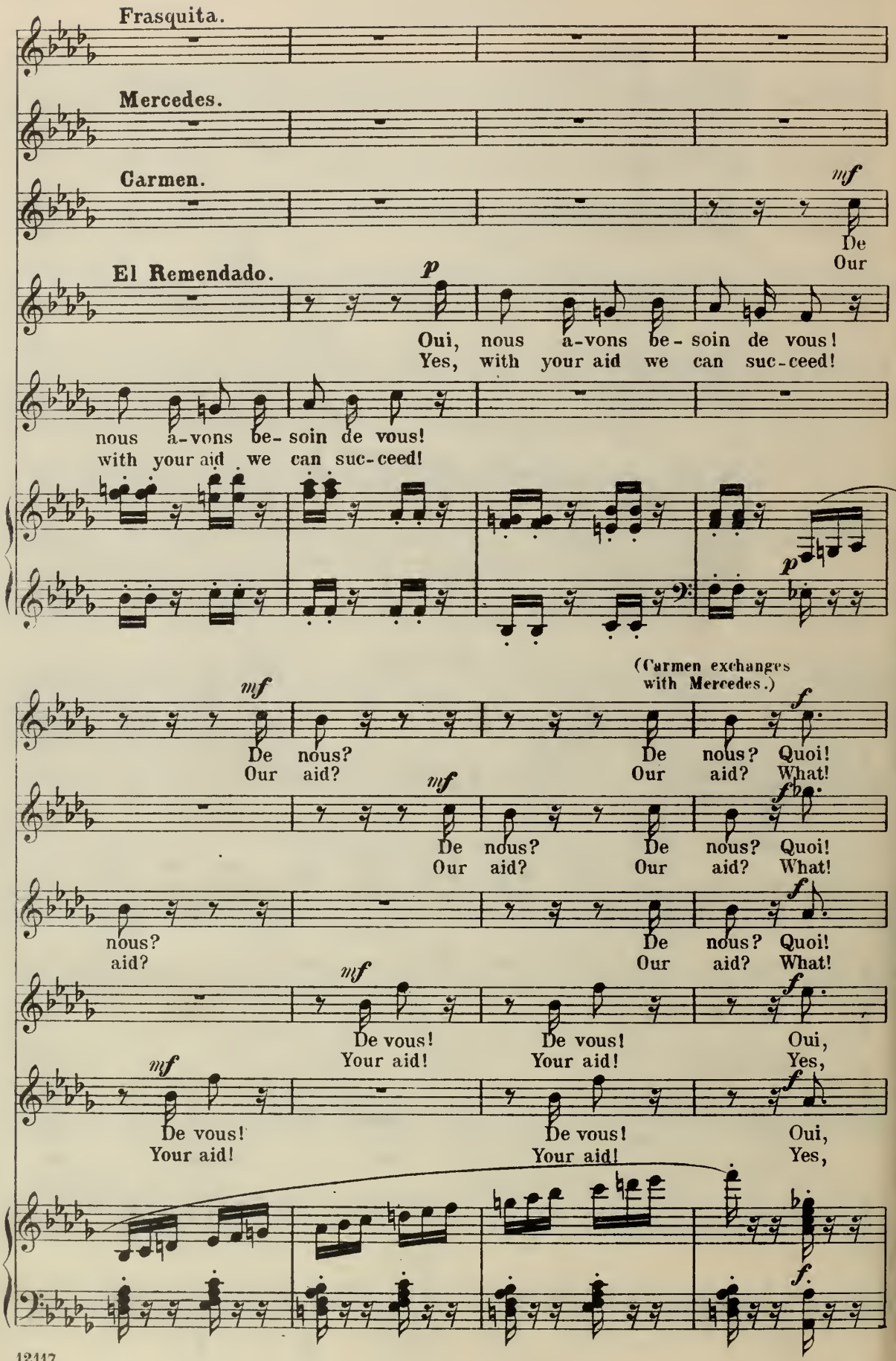
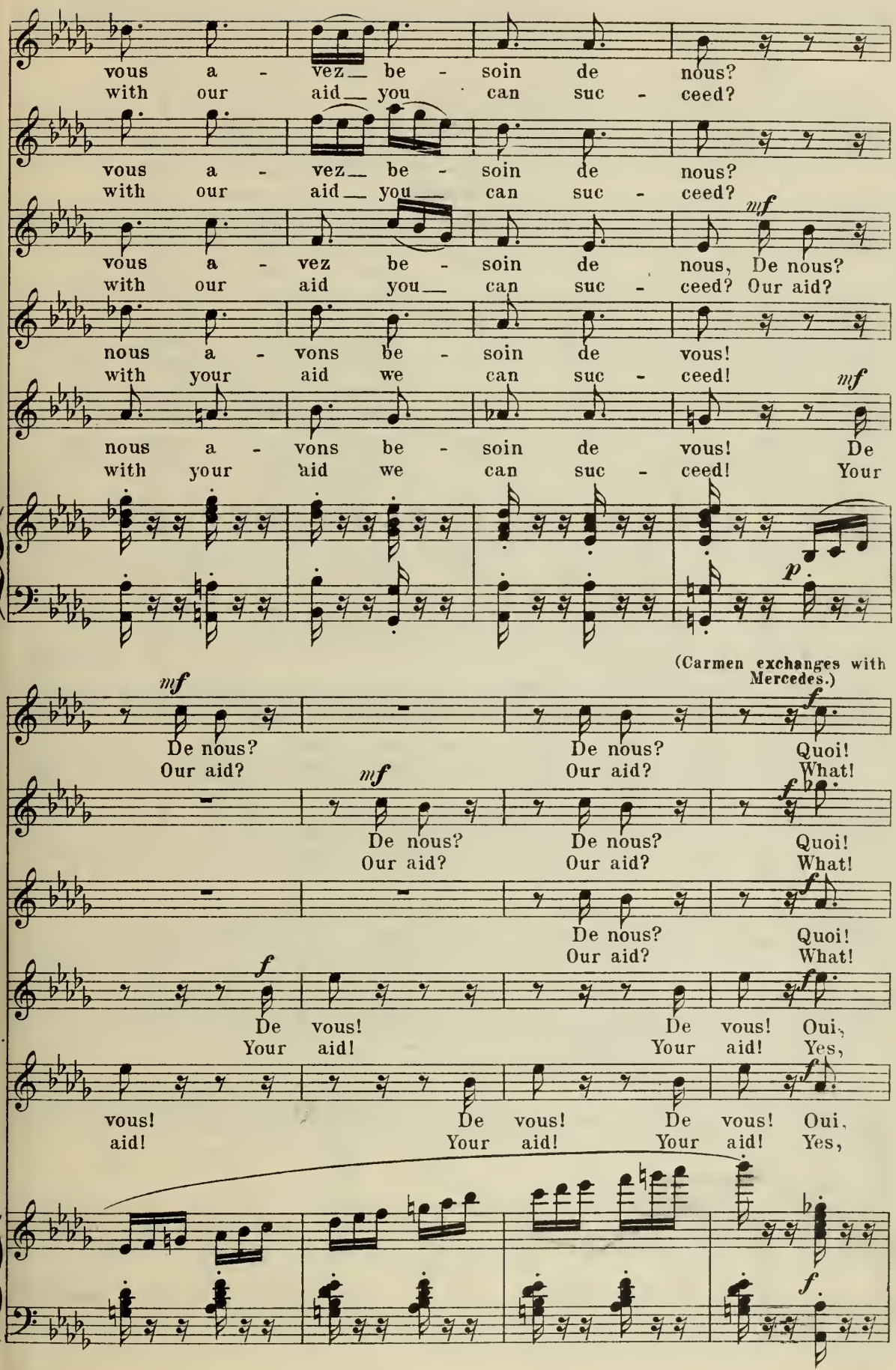
Nº 14ter. Exit of Escamillo.

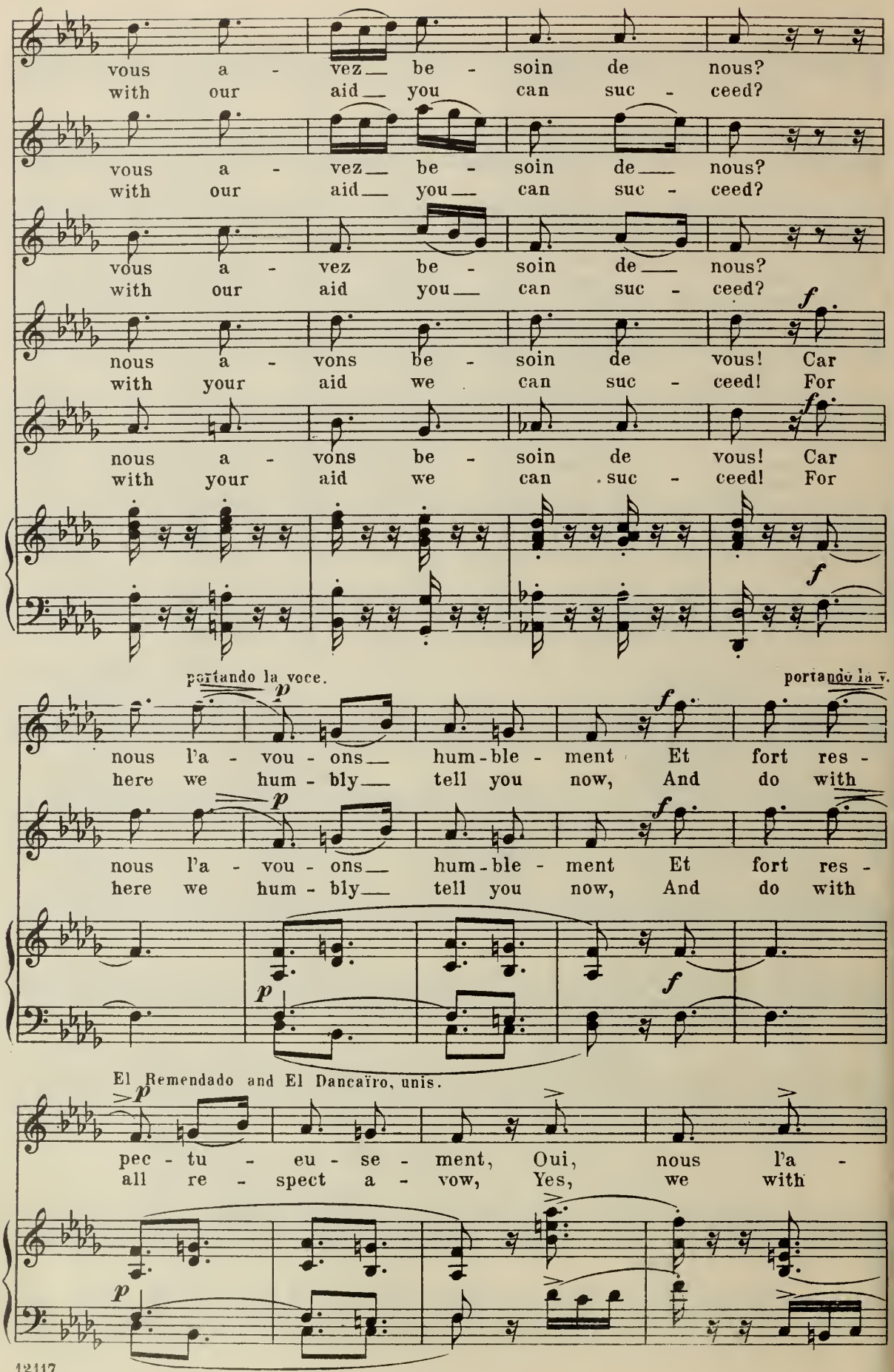
Allegro moderato. (♩ = 108.)

Nº 14quater. Recitative.

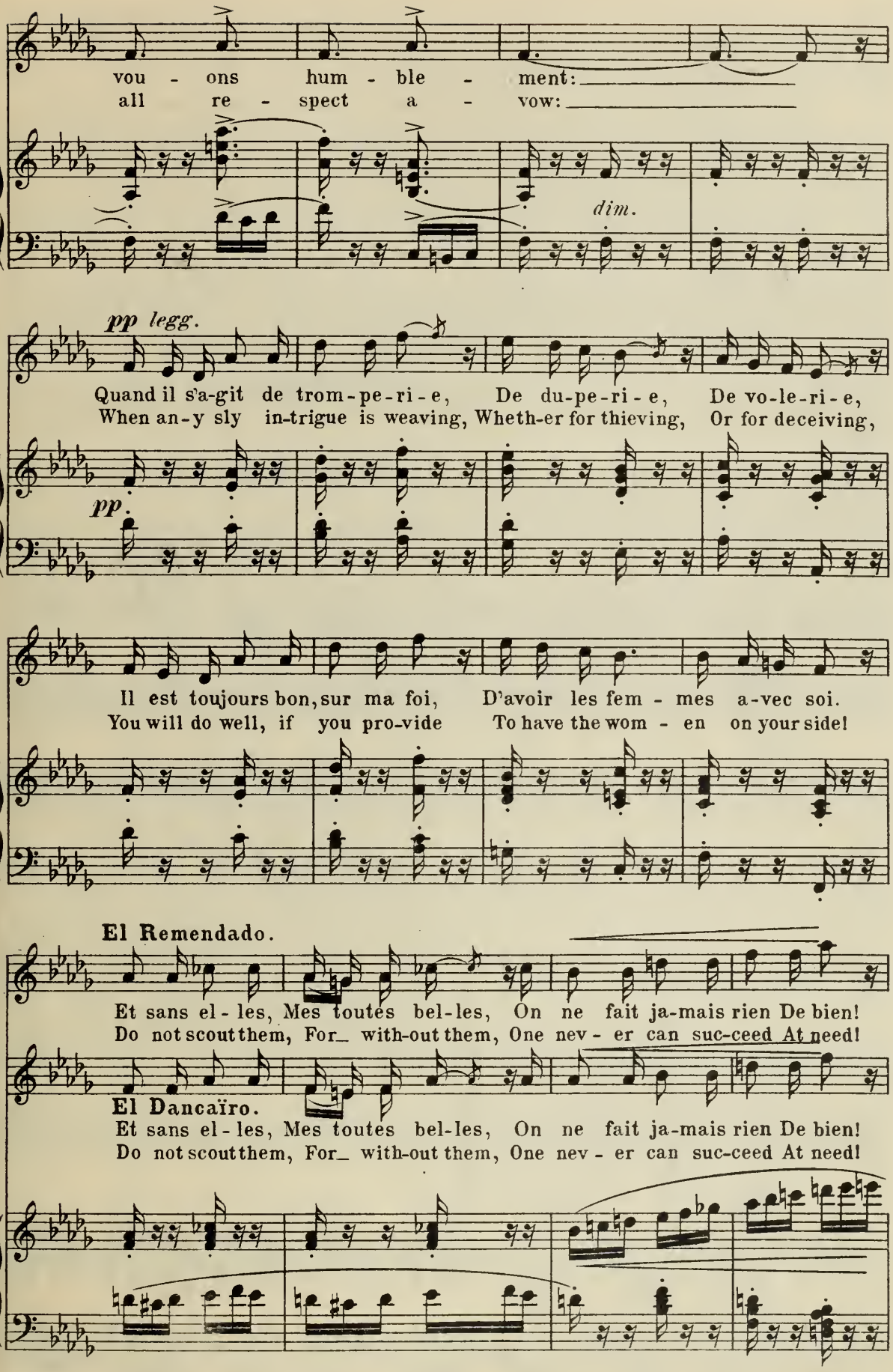


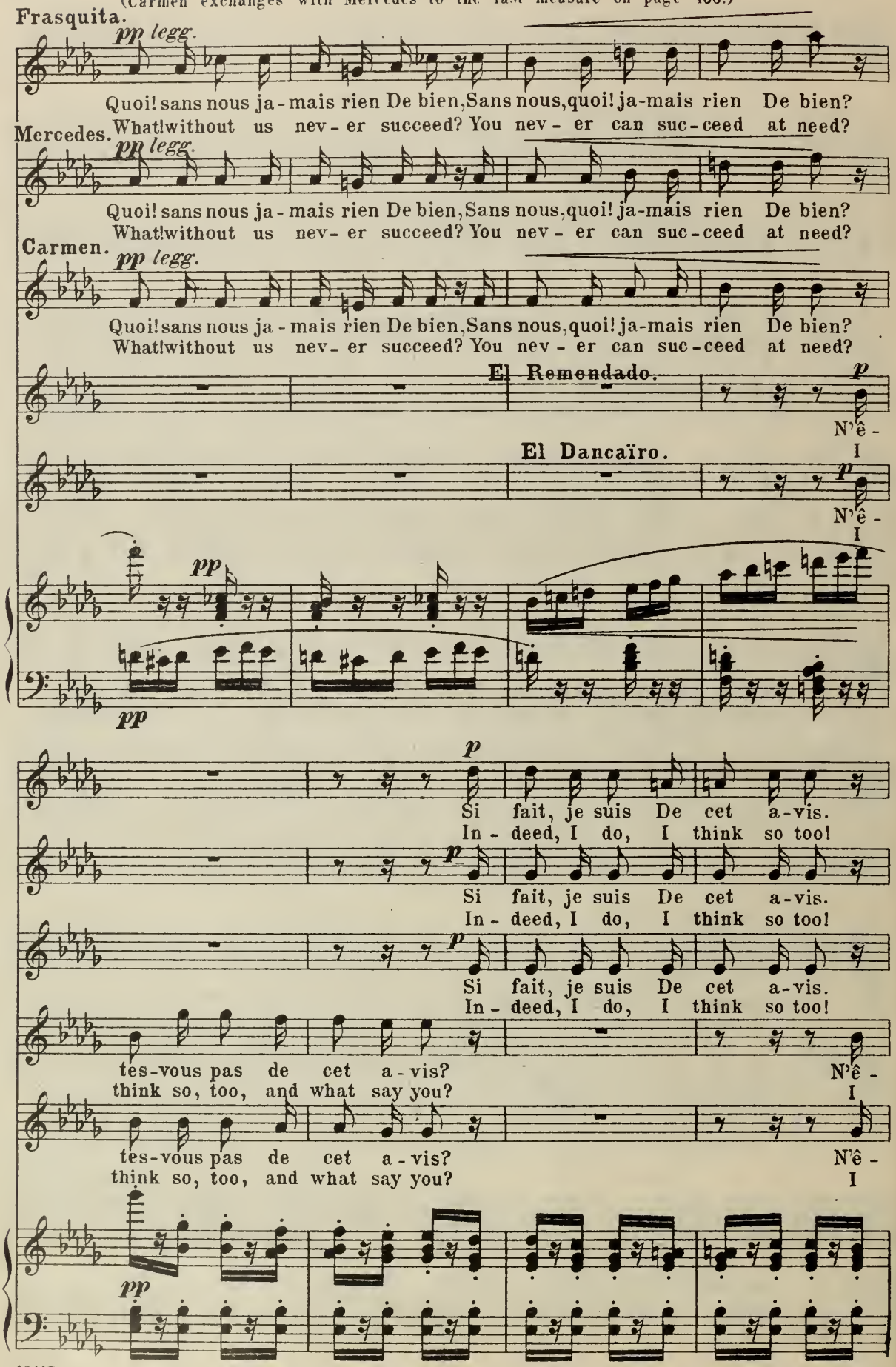
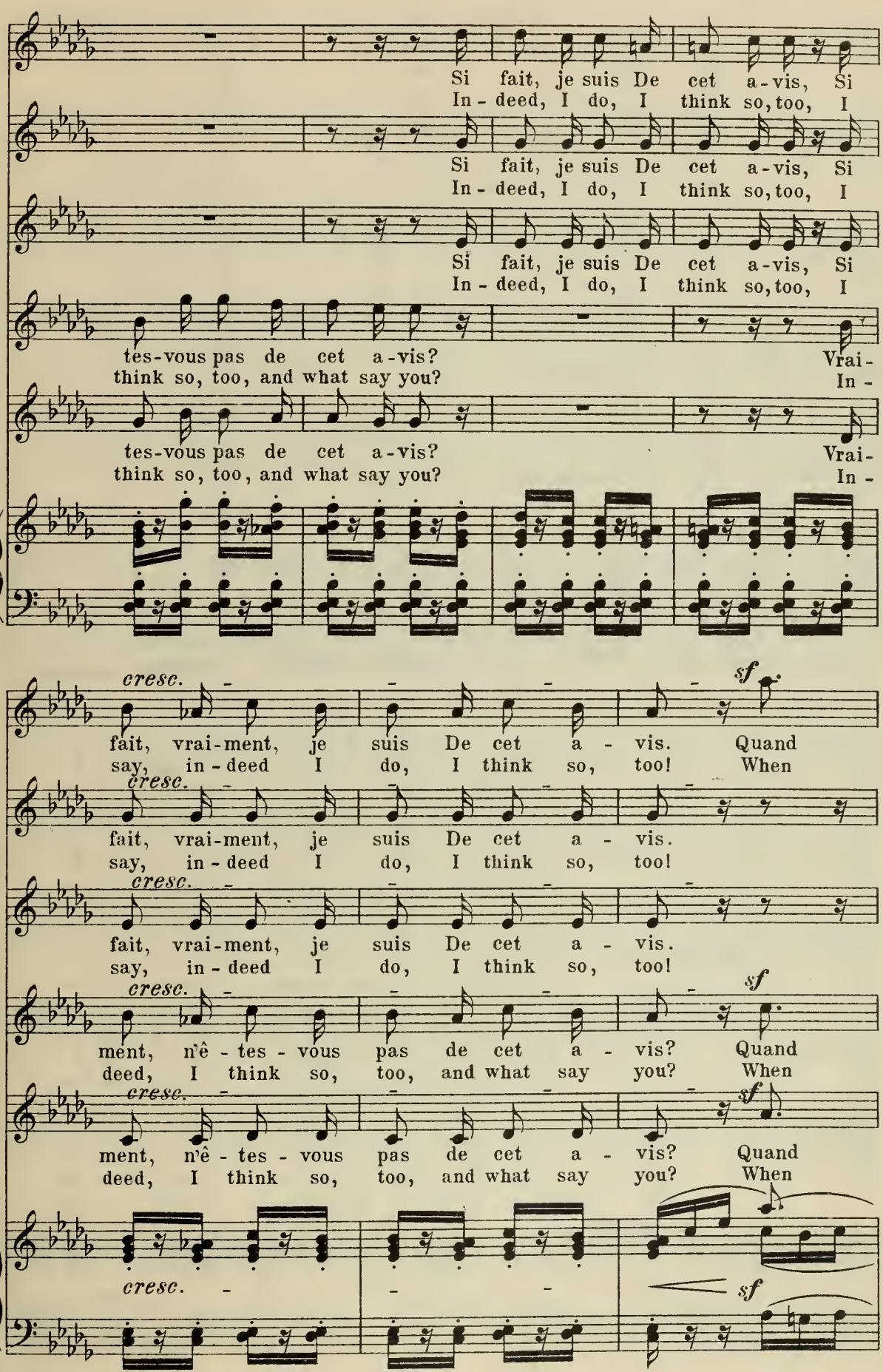
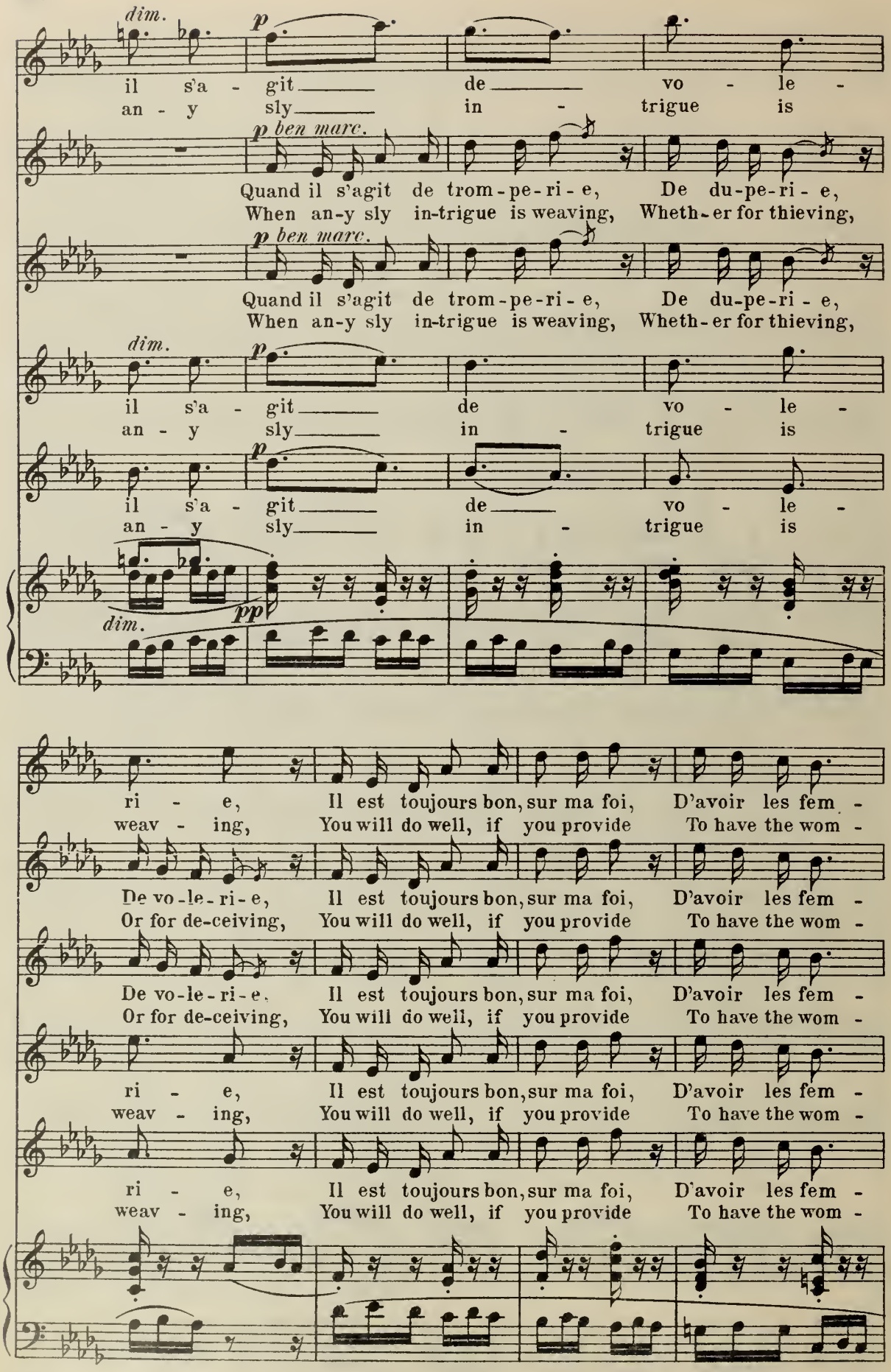
Nº 15. Quintet.

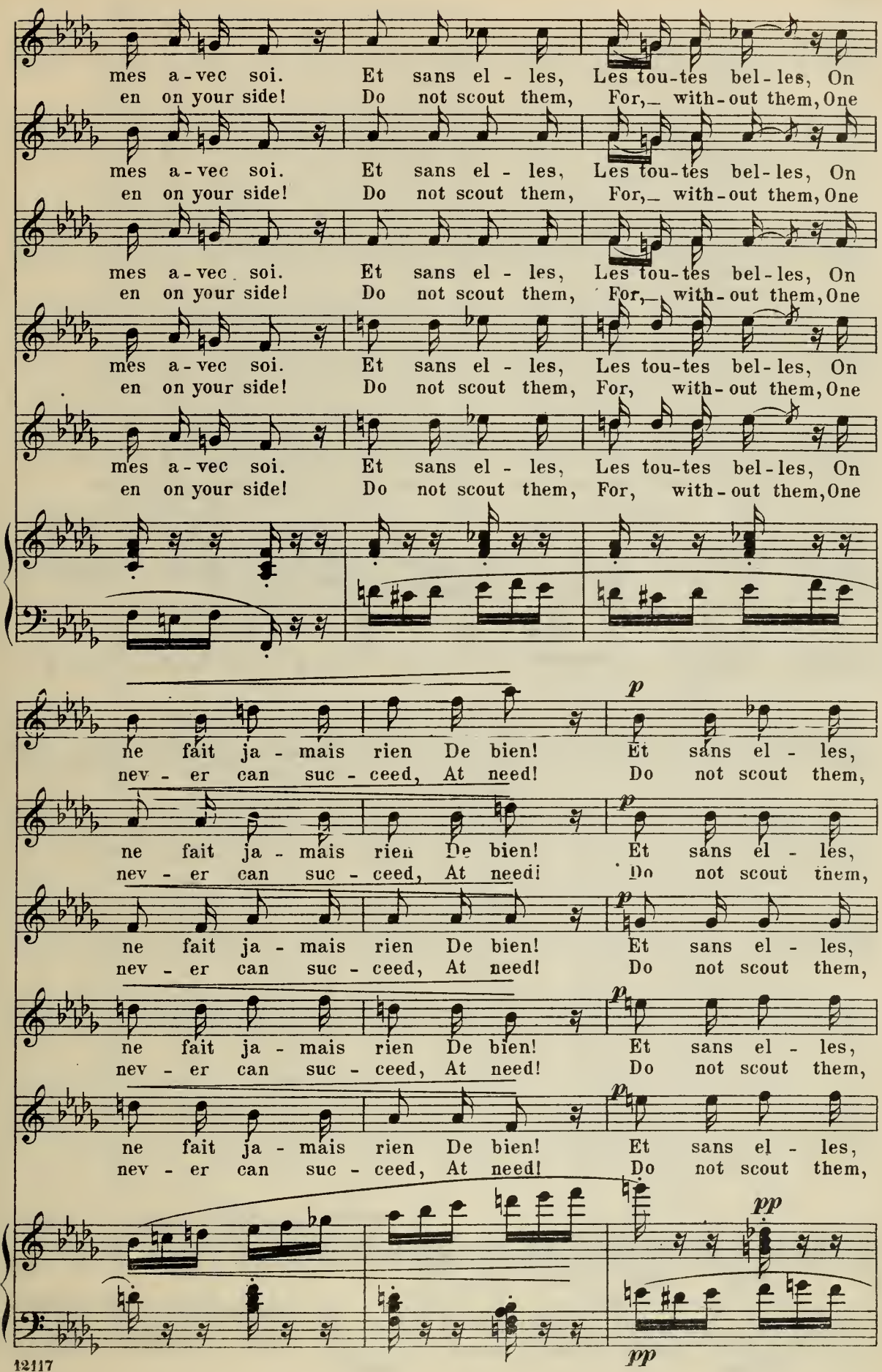
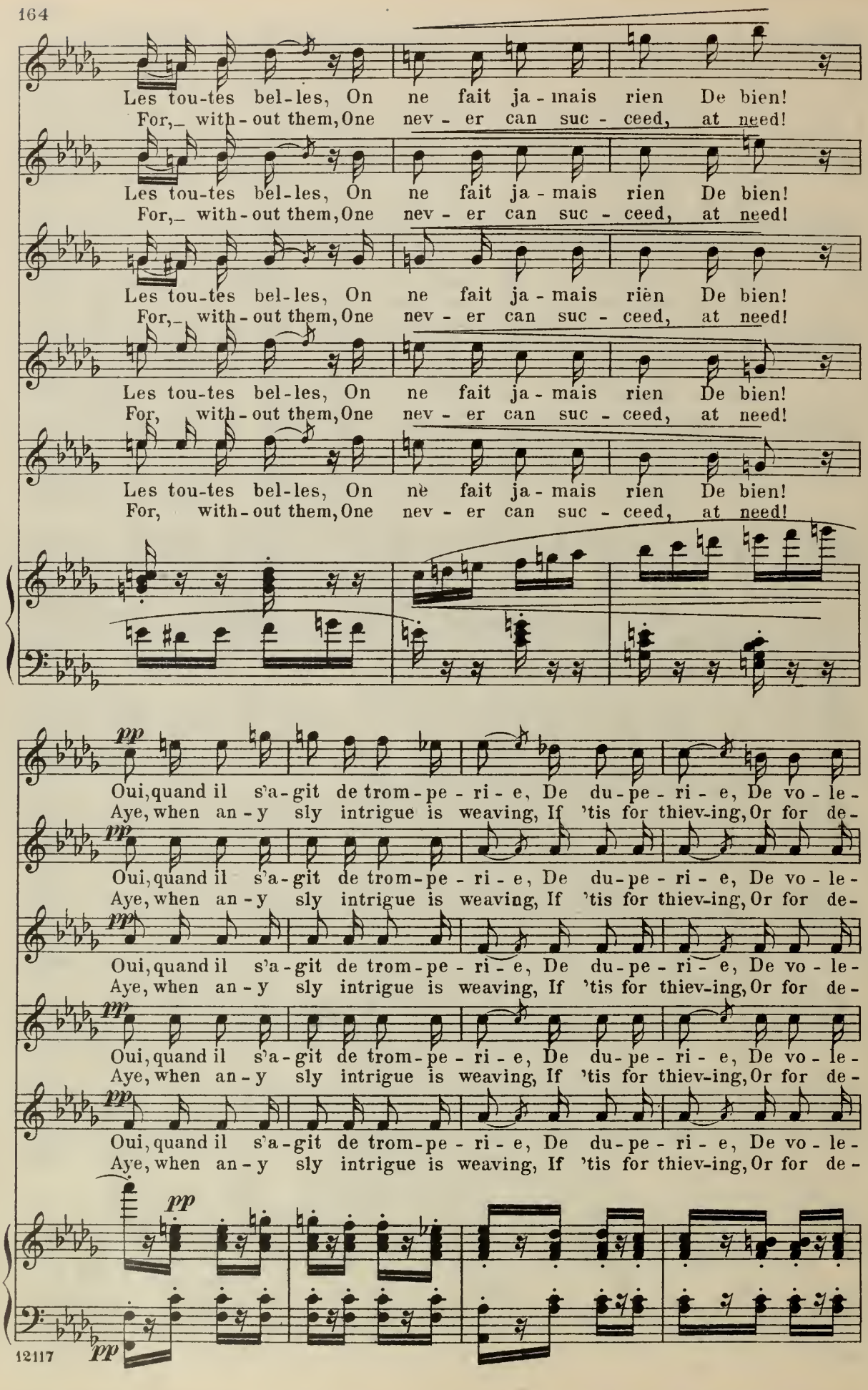


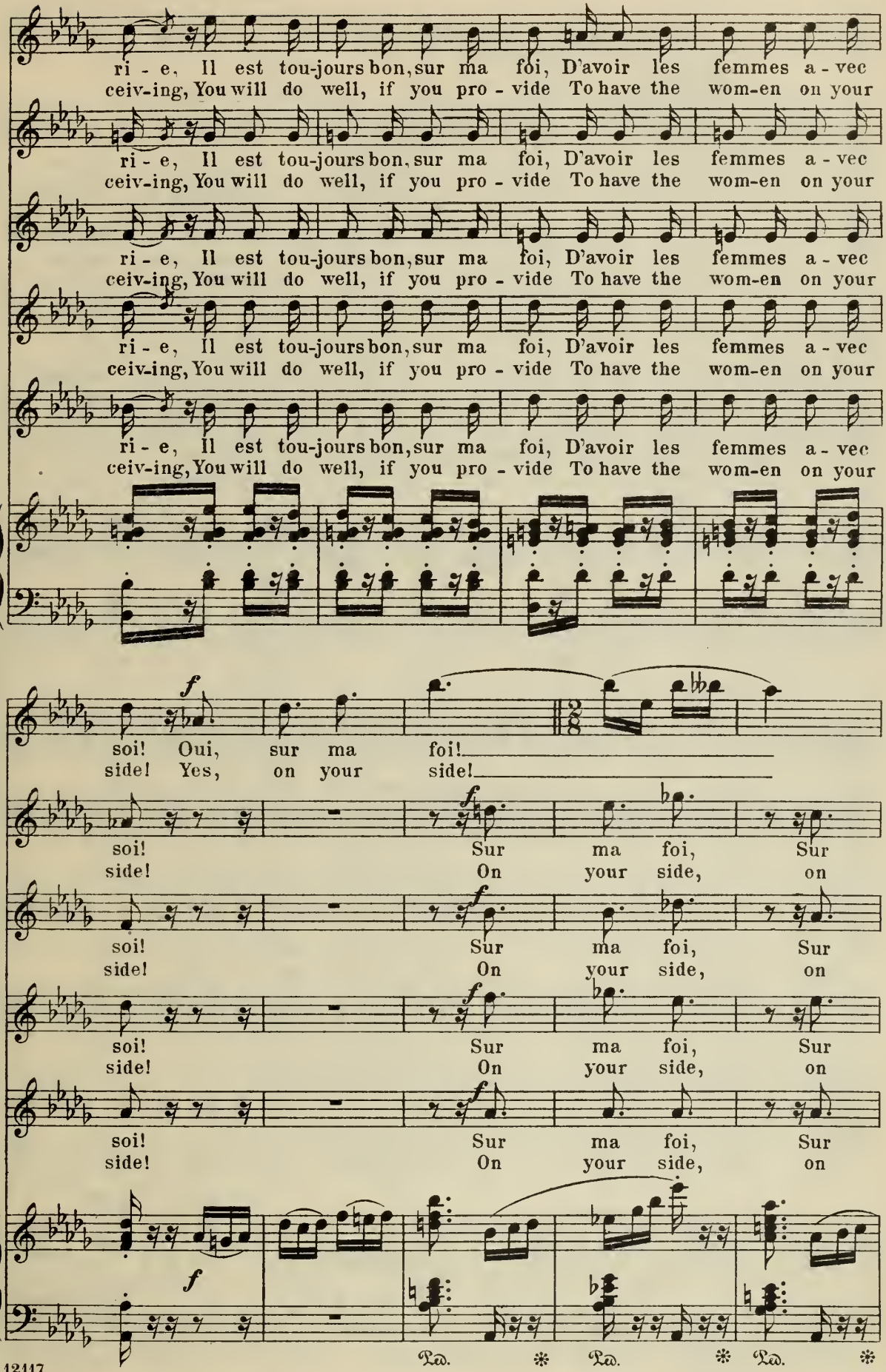

Frasquita.
Mercedes.
Carmen.
El Remendado.
mf
De
Our
p
Oui, nous a-vons be-soin de vous!
Yes, with your aid we can suc-ceed!
nous a-vons be-soin de vous!
with your aid we can suc-ceed!
p
(Carmen exchanges with Mercedes.)
mf
De nous?
Our aid?
De nous? Quoi!
Our aid? What!
f
mf
De nous?
Our aid?
De nous? Quoi!
Our aid? What!
f
nous?
aid?
De nous? Quoi!
Our aid? What!
f
mf
De vous!
Your aid!
De vous!
Your aid!
Oui,
Yes,
f
mf
De vous!
Your aid!
De vous!
Your aid!
Oui,
Yes,
f
f

vous a - vez be - soin de nous?
with our aid you can suc - ceed?
vous a - vez be - soin de nous?
with our aid you can suc - ceed?
mf
vous a - vez be - soin de nous, De nous?
with our aid you can suc - ceed? Our aid?
nous a - vons be - soin de vous!
with your aid we can suc - ceed!
mf
nous a - vons be - soin de vous! De
with your aid we can suc - ceed! Your
p
(Carmen exchanges with Mercedes.)
mf
De nous? De nous? Quoi!
Our aid? Our aid? What!
mf
De nous? De nous? Quoi!
Our aid? Our aid? What!
De nous? Quoi!
Our aid? What!
f
De vous! De vous! Oui,
Your aid! Your aid! Yes,
vous! De vous! De vous! Oui,
aid! Your aid! Your aid! Yes,
f

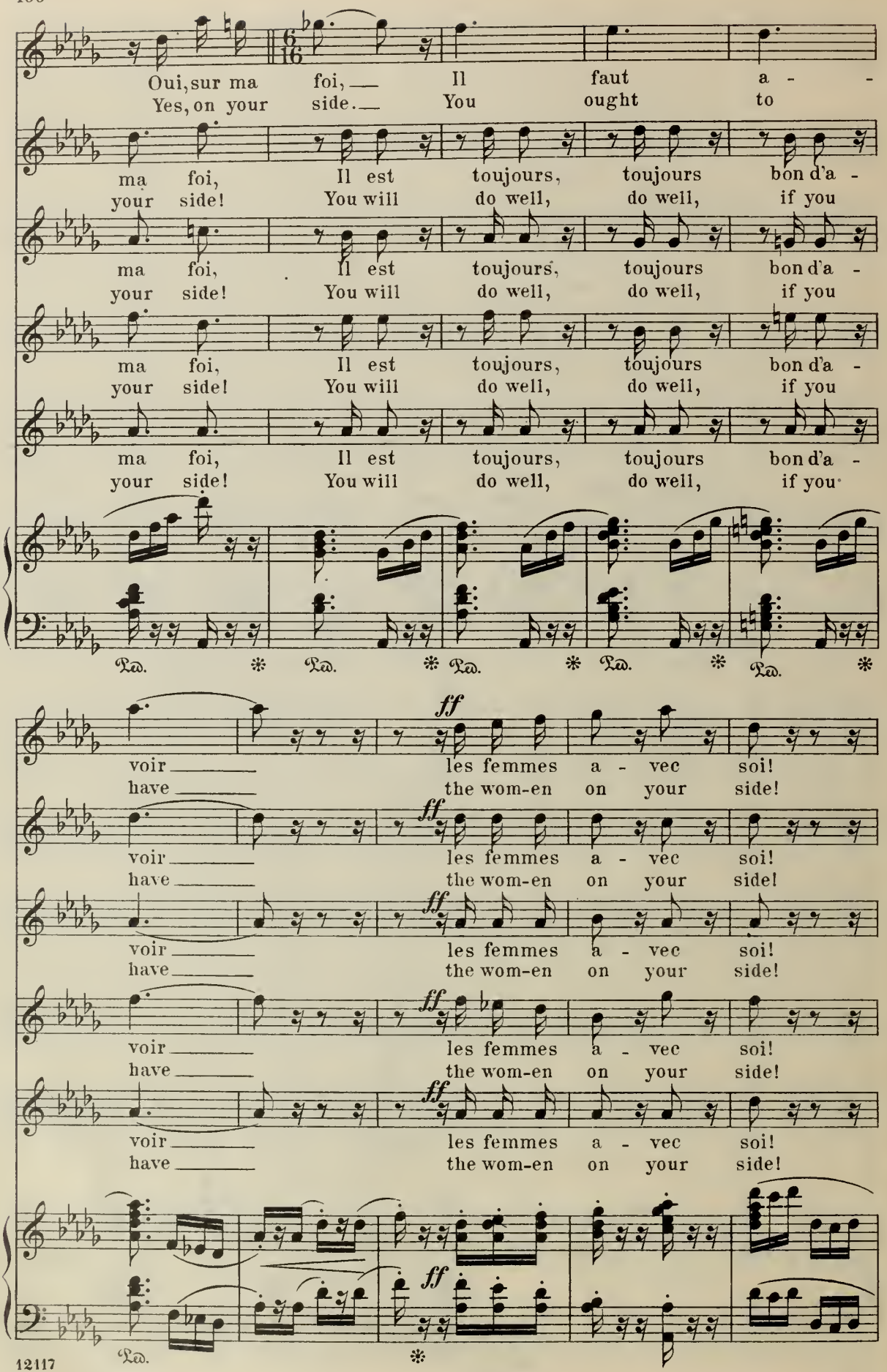
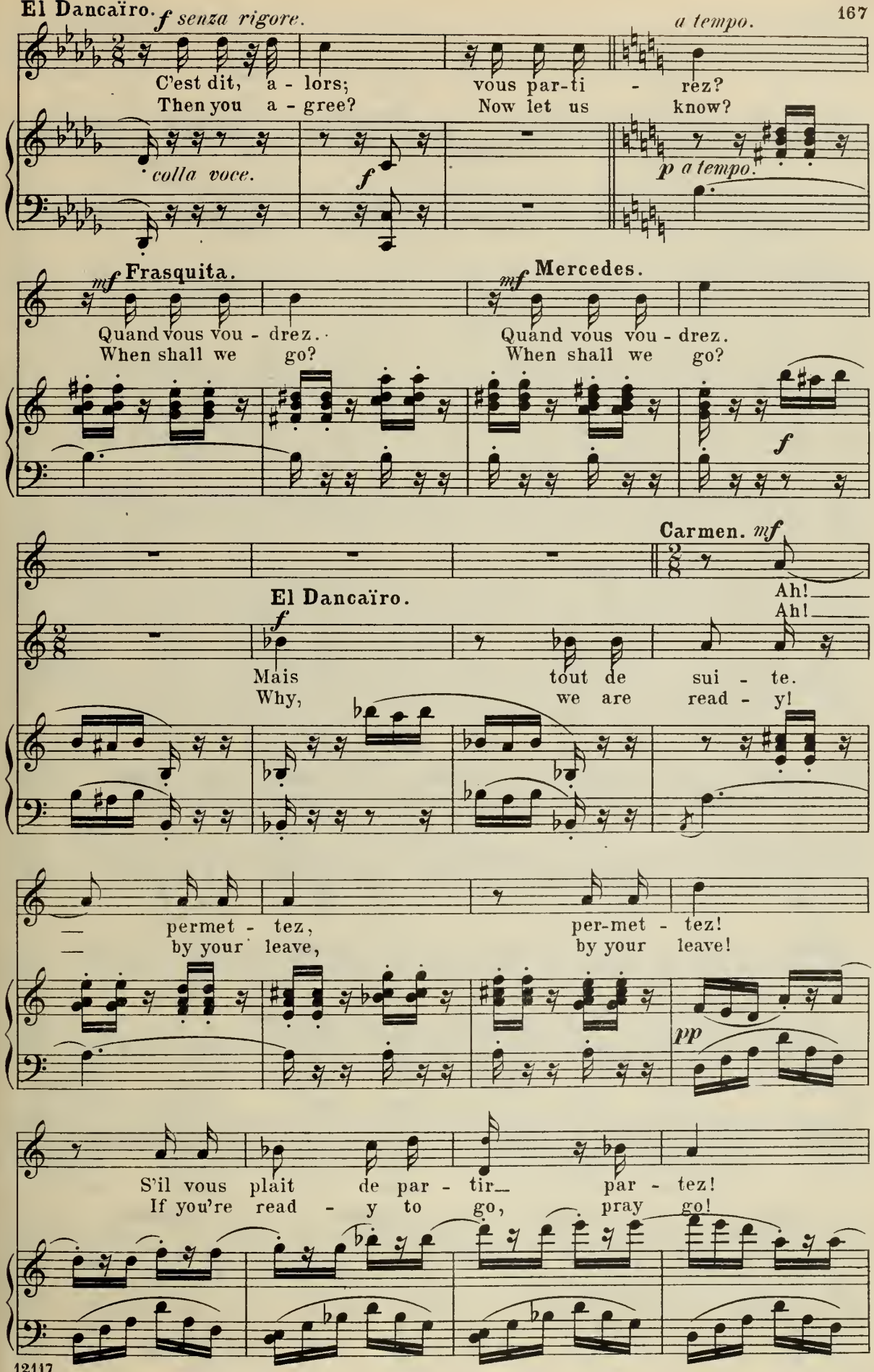
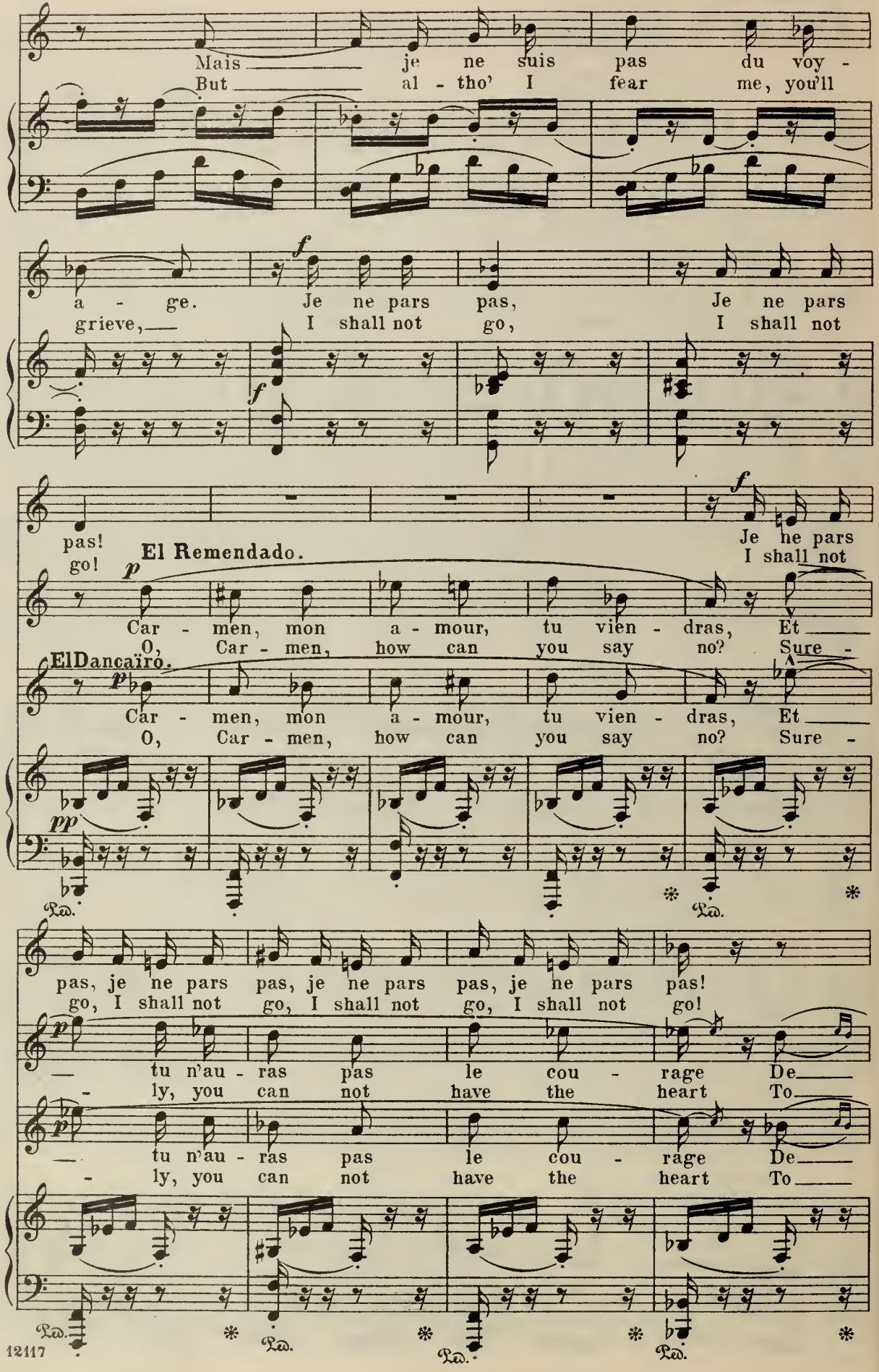

vous a - vez be - soin de nous?
with our aid you can suc - ceed?
vous a - vez be - soin de nous?
with our aid you can suc - ceed?
vous a - vez be - soin de nous?
with our aid you can suc - ceed?
nous a - vons be - soin de vous! Car
with your aid we can suc - ceed! For
nous a - vons be - soin de vous! Car
with your aid we can suc - ceed! For
portando la voce.
portando la v.
nous l'a - vou - ons hum-ble - ment Et fort res -
here we hum - bly tell you now, And do with
nous l'a - vou - ons hum-ble - ment Et fort res -
here we hum - bly tell you now, And do with
El Remendado and El Dancaïro, unis.
pec - tu - eu - se - ment, Oui, nous l'a -
all re - spect a - vow, Yes, we with

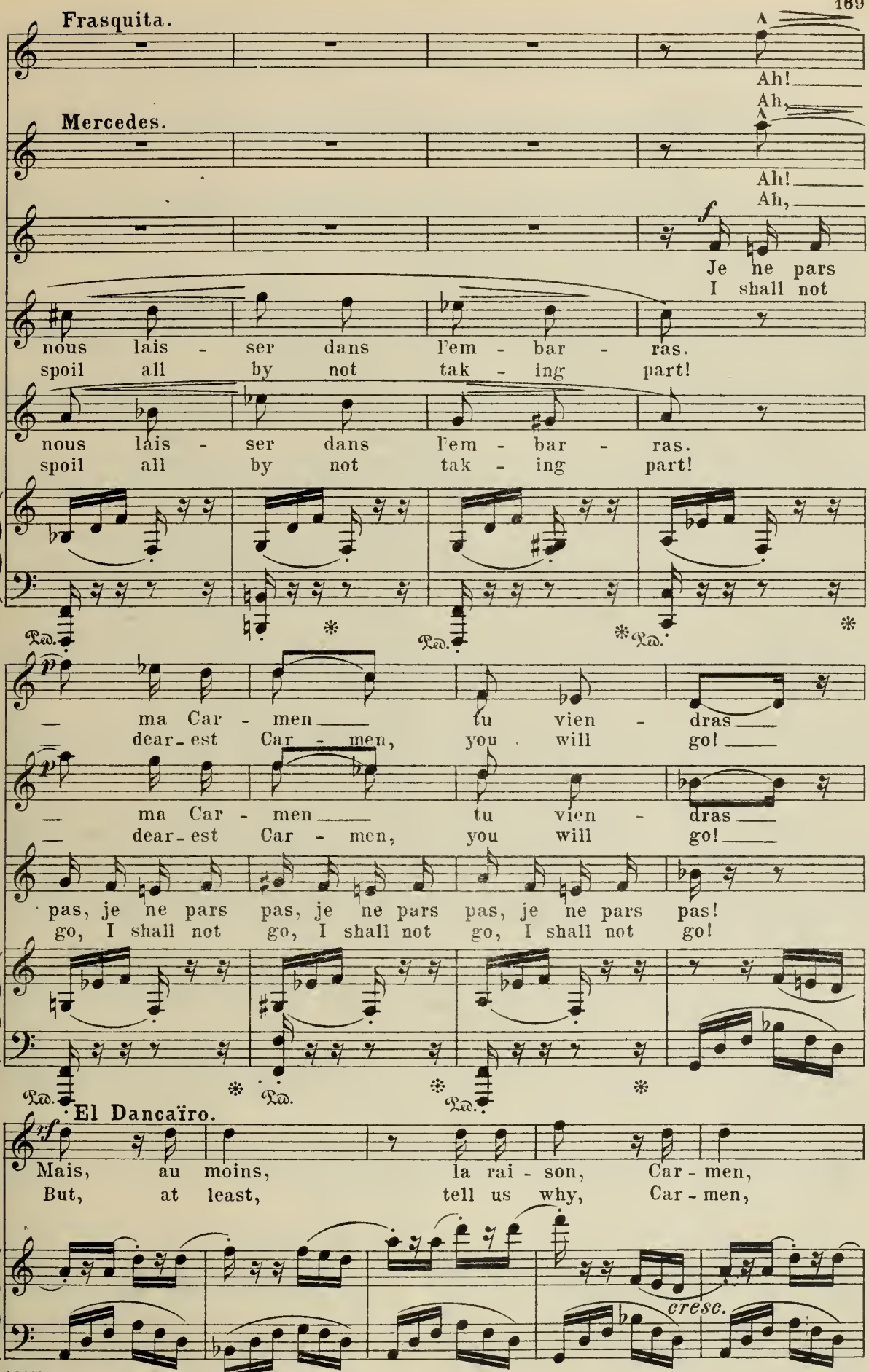

vou - ons hum - ble - ment:
all re - spect a - vow:
dim.
pp legg.
Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving, Or for deceiving,
pp.
Il est toujours bon, sur ma foi, D'avoir les fem - mes a-vec soi.
You will do well, if you pro-vide To have the wom - en on your side!
El Remendado.
Et sans el - les, Mes toutes bel-les, On ne fait ja-mais rien De bien!
Do not scout them, For_ with-out them, One nev - er can suc-ceed At need!
El Dancaïro.
Et sans el - les, Mes toutes bel-les, On ne fait ja-mais rien De bien!
Do not scout them, For_ with-out them, One nev - er can suc-ceed At need!

(Carmen exchanges with Mercedes to the last measure on page 166.)


Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I
Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I
Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I
tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In-
tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In-
cresc.
sf
fait, vrai-ment, je suis De cet a-vis. Quand
say, in-deed I do, I think so, too! When
cresc.
fait, vrai-ment, je suis De cet a-vis.
say, in-deed I do, I think so, too!
cresc.
fait, vrai-ment, je suis De cet a-vis.
say, in-deed I do, I think so, too!
cresc.
sf
ment, n'ê-tes-vous pas de cet a-vis? Quand
deed, I think so, too, and what say you? When
cresc.
sf
ment, n'ê-tes-vous pas de cet a-vis? Quand
deed, I think so, too, and what say you? When
cresc.
sf

dim.
p
il s'a - git de vo - le -
an - y sly in - trigue is
p ben marc.
Quand il s'agit de trom-pe-ri-e, De du-pe-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving,
p ben marc.
Quand il s'agit de trom-pe-ri-e, De du-pe-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving,
dim.
p
il s'a - git de vo - le -
an - y sly in - trigue is
p
il s'a - git de vo - le -
an - y sly in - trigue is
dim.
pp
ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -
De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
Or for de-ceiving, You will do well, if you provide To have the wom -
De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
Or for de-ceiving, You will do well, if you provide To have the wom -
ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -
ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -


mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For,_ with-out them, One
mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For,_ with-out them, One
mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One
mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One
ne fait ja-mais rien De bien! Et sans el - les,
nev-er can suc-ceed, At need! Do not scout them,
p
ne fait ja-mais rien De bien! Et sans el - les,
nev-er can suc-ceed, At need! Do not scout them,
p
ne fait ja-mais rien De bien! Et sans el - les,
nev-er can suc-ceed, At need! Do not scout them,
p
ne fait ja-mais rien De bien! Et sans el - les,
nev-er can suc-ceed, At need! Do not scout them,
p
ne fait ja-mais rien De bien! Et sans el - les,
nev-er can suc-ceed, At need! Do not scout them,
pp
pp

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For,_ with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For,_ with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, at need!
Les tou-tes bel-les, On ne fait ja-mais rien De bien!
For, with-out them, One nev-er can suc-ceed, at need!
pp
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-
pp
pp


ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, You will do well, if you pro - vide To have the wom-en on your
soi! Oui, sur ma foi!
side! Yes, on your side!
soi! Sur ma foi, Sur
side! On your side, on
Ped. * Ped. * Ped. *


Oui, sur ma foi, — Il faut a - -
Yes, on your side. — You ought to
ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you
ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you
ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you
ma foi, Il est toujours, toujours bon d'a -
your side! You will do well, do well, if you
Ped. * Ped. * Ped. * Ped. * Ped. *
ff
voir les femmes a - vec soi!
have the wom-en on your side!
voir les femmes a - vec soi!
have the wom-en on your side!
voir les femmes a - vec soi!
have the wom-en on your side!
voir les femmes a - vec soi!
have the wom-en on your side!
voir les femmes a - vec soi!
have the wom-en on your side!
ff
Ped. *

El Dancaïro.
f senza rigore.
a tempo.
C'est dit, a - lors; vous par-ti - rez?
Then you a - gree? Now let us know?
colla voce.
f
p a tempo.
mf Frasquita.
mf Mercedes.
Quand vous vou - drez.
When shall we go?
Quand vous vou - drez.
When shall we go?
f
Carmen. mf
Ah!
Ah!
El Dancaïro.
f
Mais tout de sui - te.
Why, we are read - y!
— permet - tez, per-met - tez!
— by your leave, by your leave!
pp
S'il vous plait de par - tir— par - tez!
If you're read - y to go, pray go!

Mais je ne suis pas du voy -
But al - tho' I fear me, you'll
a - ge. Je ne pars pas, Je ne pars
grieve, I shall not go, I shall not
pas! Je ne pars
go! I shall not
El Remendado.
Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -
El Dancaïro.
Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -
pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!
— tu n'au - ras pas le cou - rage De
- ly, you can not have the heart To
— tu n'au - ras pas le cou - rage De
- ly, you can not have the heart To


Frasquita.
Ah!
Mercedes.
Ah,
Ah!
Ah,
f
Je ne pars
I shall not
nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!
nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!
Ped. * Ped. * Ped. *
p
— ma Car - men tu vien - dras
dear - est Car - men, you will go!
— ma Car - men tu vien - dras
— dear - est Car - men, you will go!
pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!
Ped. * Ped. * Ped. *
El Dancaïro.
rf
Mais, au moins, la rai - son, Car - men,
But, at least, tell us why, Car - men,
cresc.

Mercedes.

La rai - son, la rai -
Tell us why, tell us

El Remendado.

- La rai -
Tell us

tu la di - ras!
Yes, tell us why!

cresc.

Frasquita.

La rai - son, la rai - son!
Tell us why, tell us why?

Carmen.

son, la rai - son, la rai - son!
why, tell us why, tell us why?

Je la di -
If you must

son, la rai - son, la rai - son!
why, tell us why, tell us why?

La rai - son!
Tell us why?

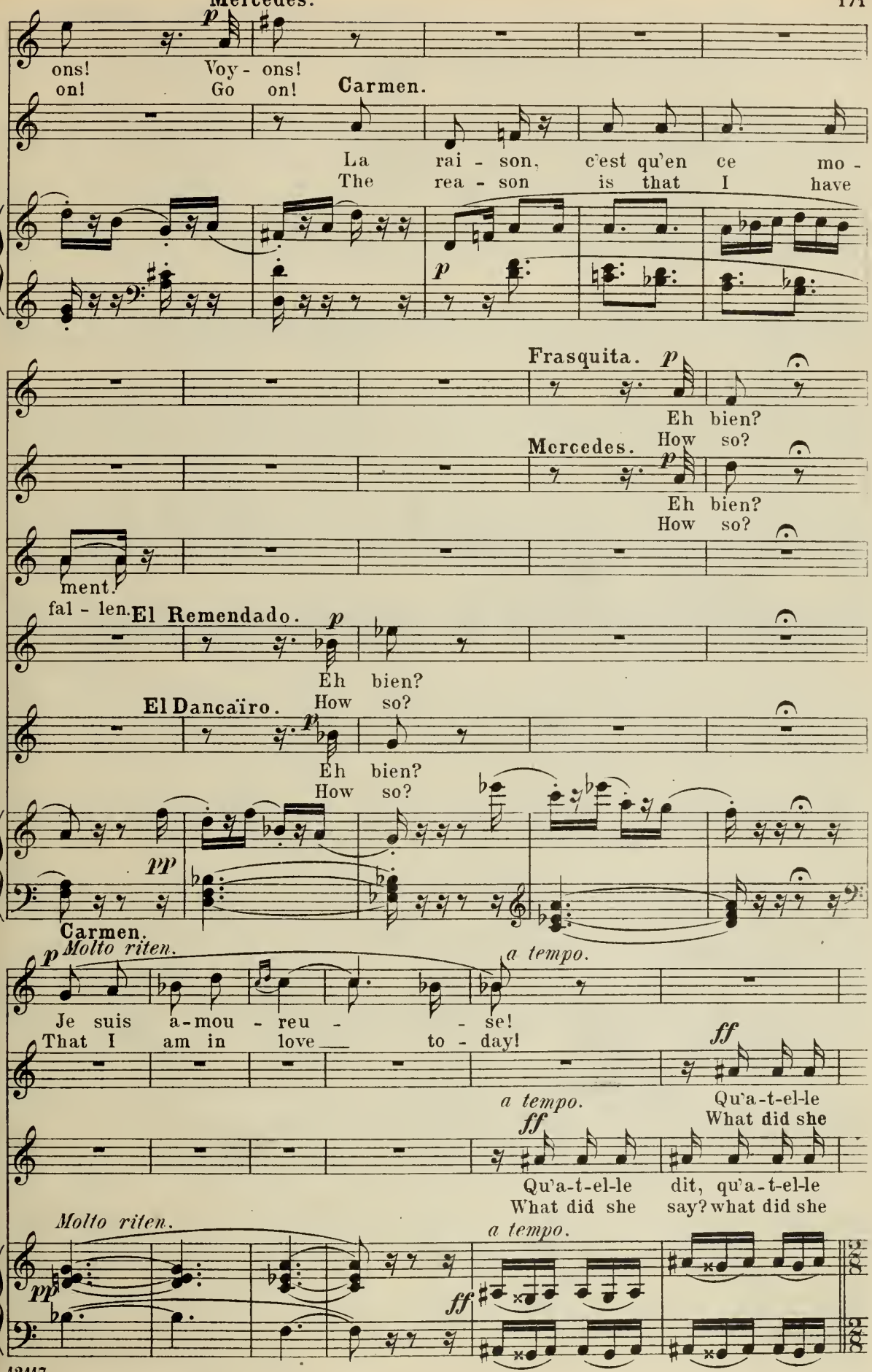
Frasquita.

rai cer - tai - ne - ment.
know, I shall re - ply!

Voy-
Go

Voy - ons!
Go on!

Voy - ons!
Go on!


Mercedes.
p
ons!
on!
Voy - ons!
Go on!
Carmen.
La rai - son, c'est qu'en ce mo -
The rea - son is that I have
p
Frasquita. p
Eh bien?
How so?
Mercedes. p
Eh bien?
How so?
ment.
fal - len.
El Remendado. p
Eh bien?
How so?
El Dancaïro. p
Eh bien?
How so?
pp
Carmen.
p Molto riten.
a tempo.
Je suis a-mou - reu - - se!
That I am in love to - day!
ff
a tempo.
ff
Qu'a-t-el-le
What did she
Qu'a-t-el-le dit, qu'a-t-el-le
What did she say? what did she
Molto riten.
a tempo.
pp
ff

ff

El - le dit qu'elle est a - mou - reuse! a - mou - reu - se!
She said that she has fall'n in love! Fall'n in love!

ff

El - le dit qu'elle est a - mou - reuse! a - mou - reu - se!
She said that she has fall'n in love! Fall'n in love!

f

Oui,
Yes,

dit? A - mou - reuse! a - mou - reu - se!
say? Fall'n in love! fall'n in love!

dit? A - mou - reuse! a - mou - reu - se!
say? Fall'n in love! fall'n in love!

a - mou - reu - se!
fall'n in love!

El Dancaïro.

dim.

Voy - ons, Car - men, sois sé - ri -
Oh come, be se - rious, Car - men, I

p

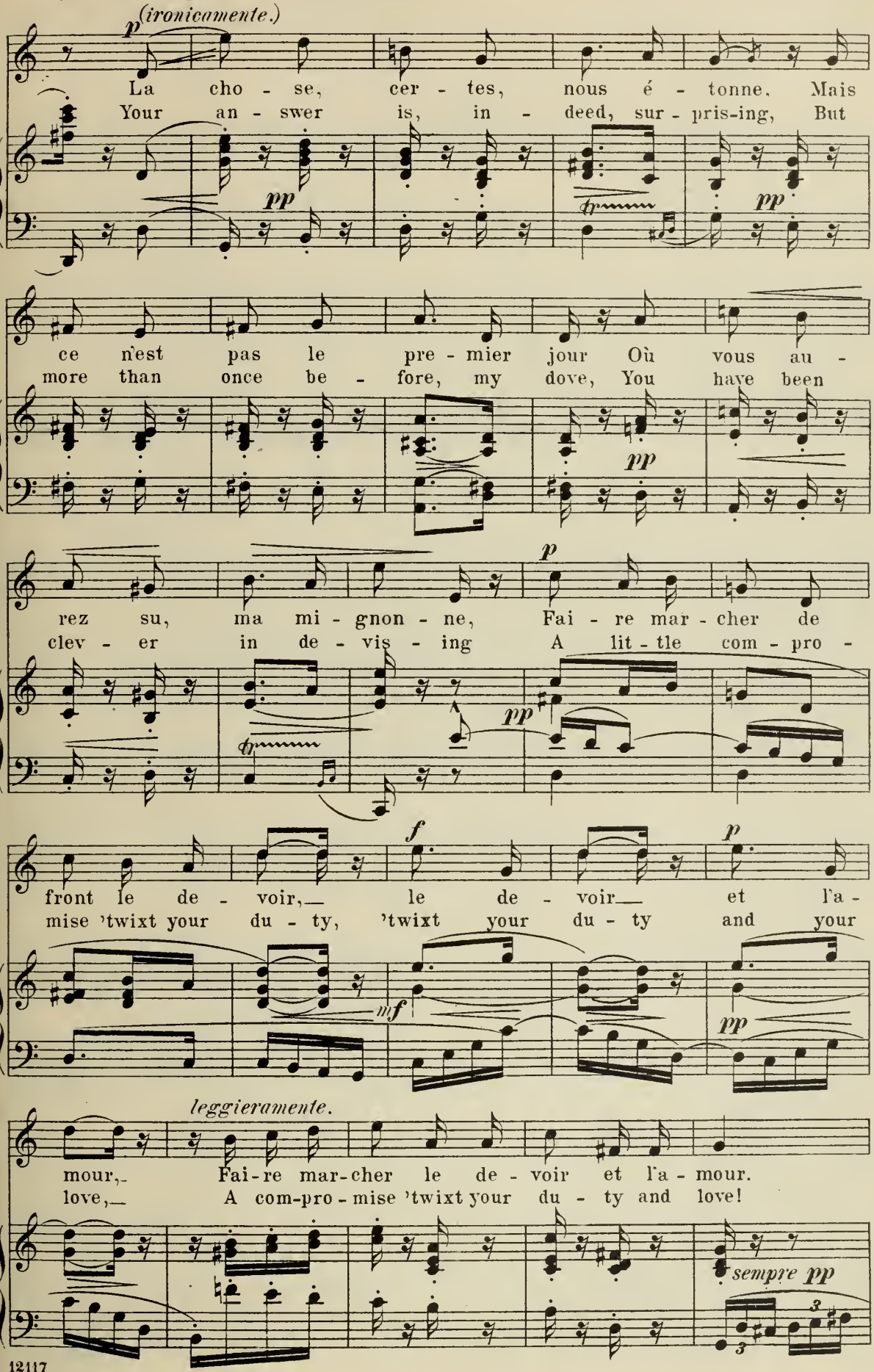
Carmen.

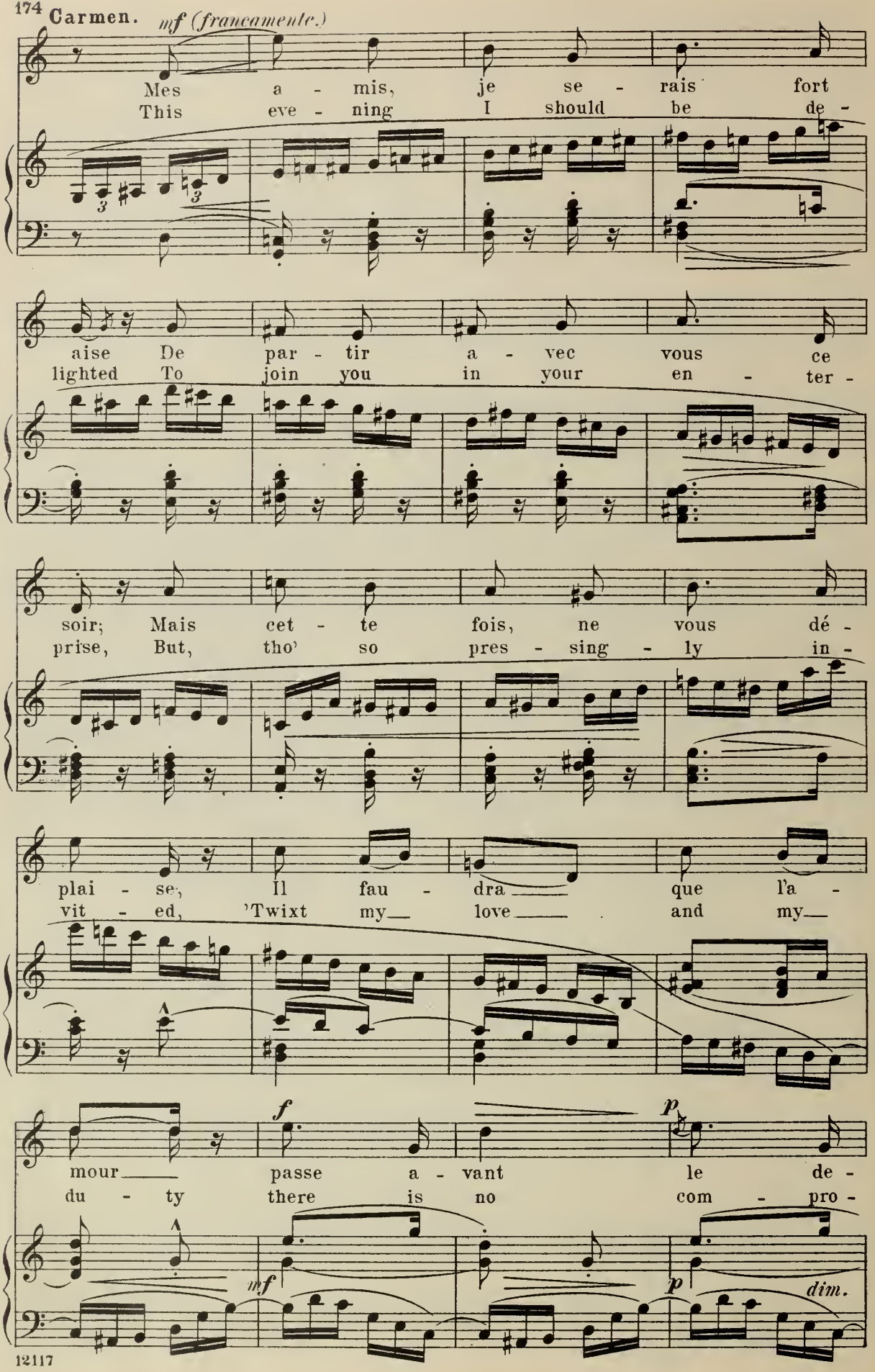
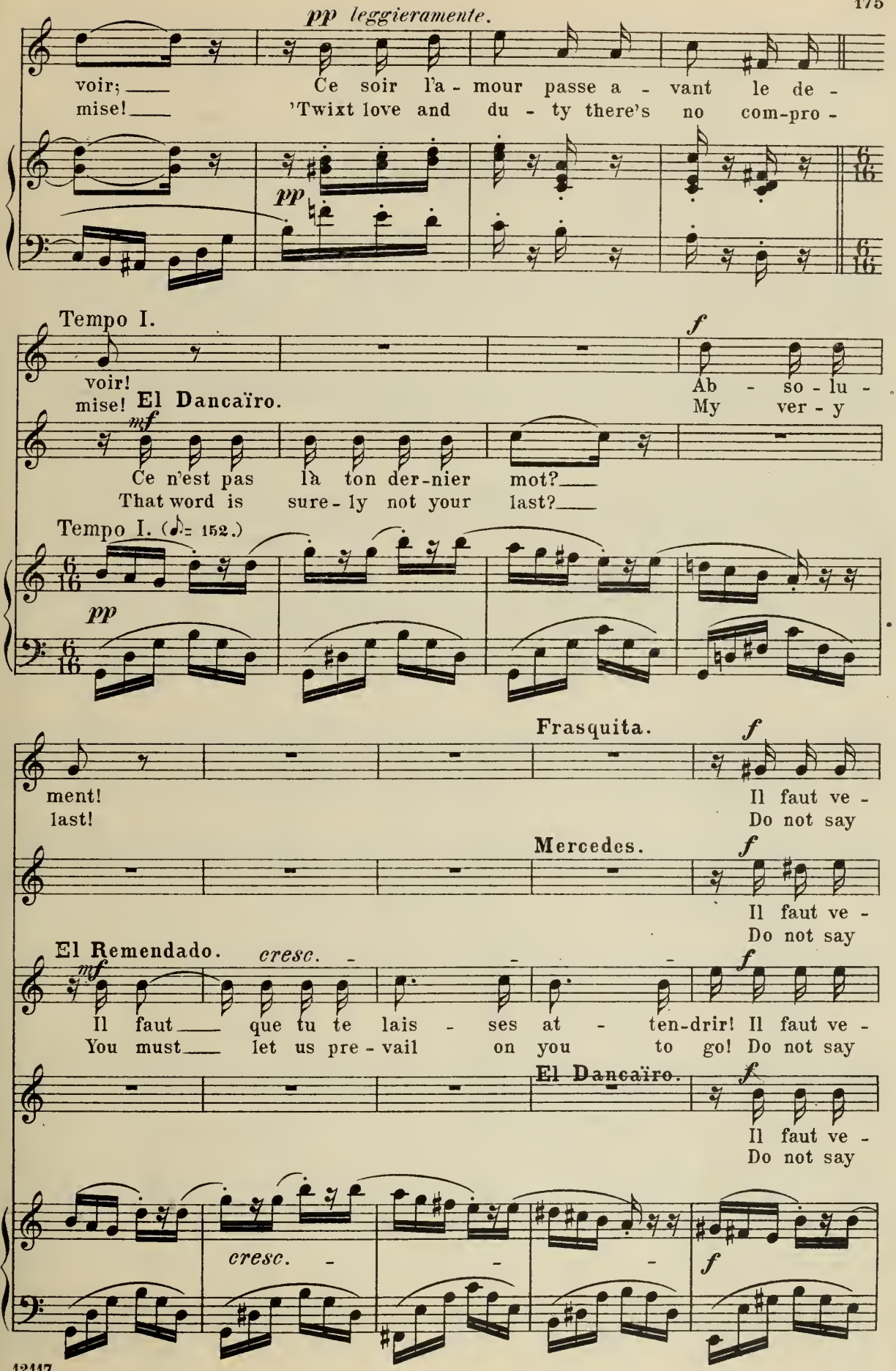
p molto rall. *a tempo, ma un poco riten.* (♩ = 132.)

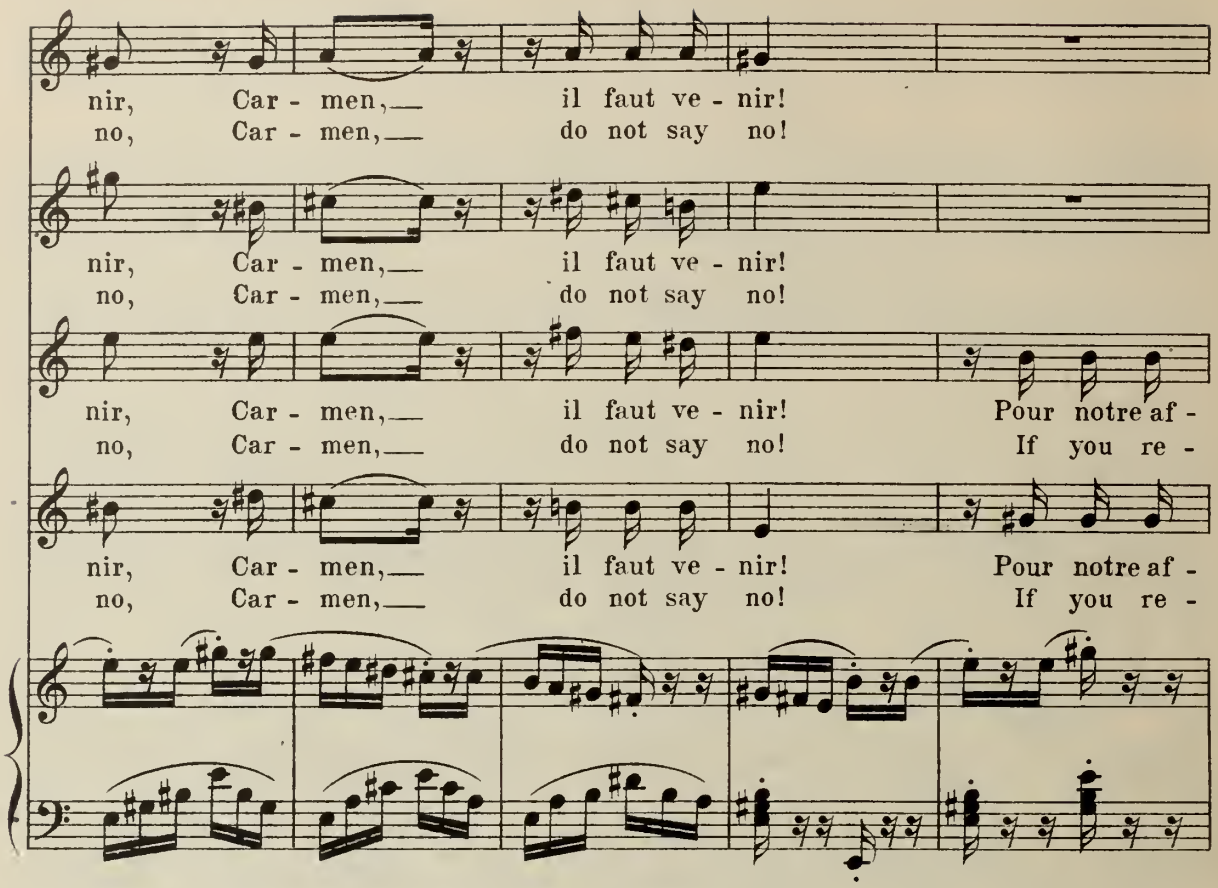
eu - se! A - mou - reuse à per - dre l'es - prit!
pray! Fit to lose my sens - es for love!

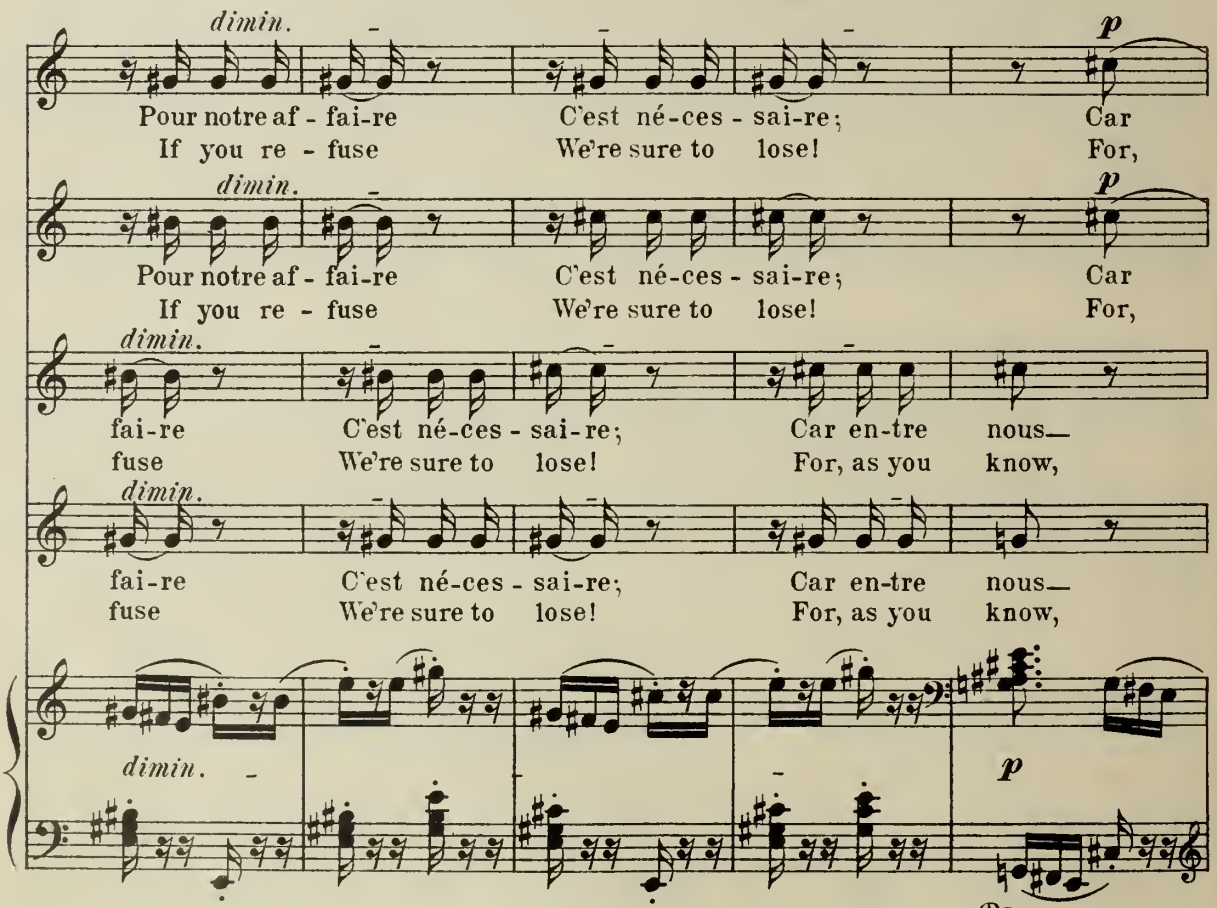
pp colla voce.

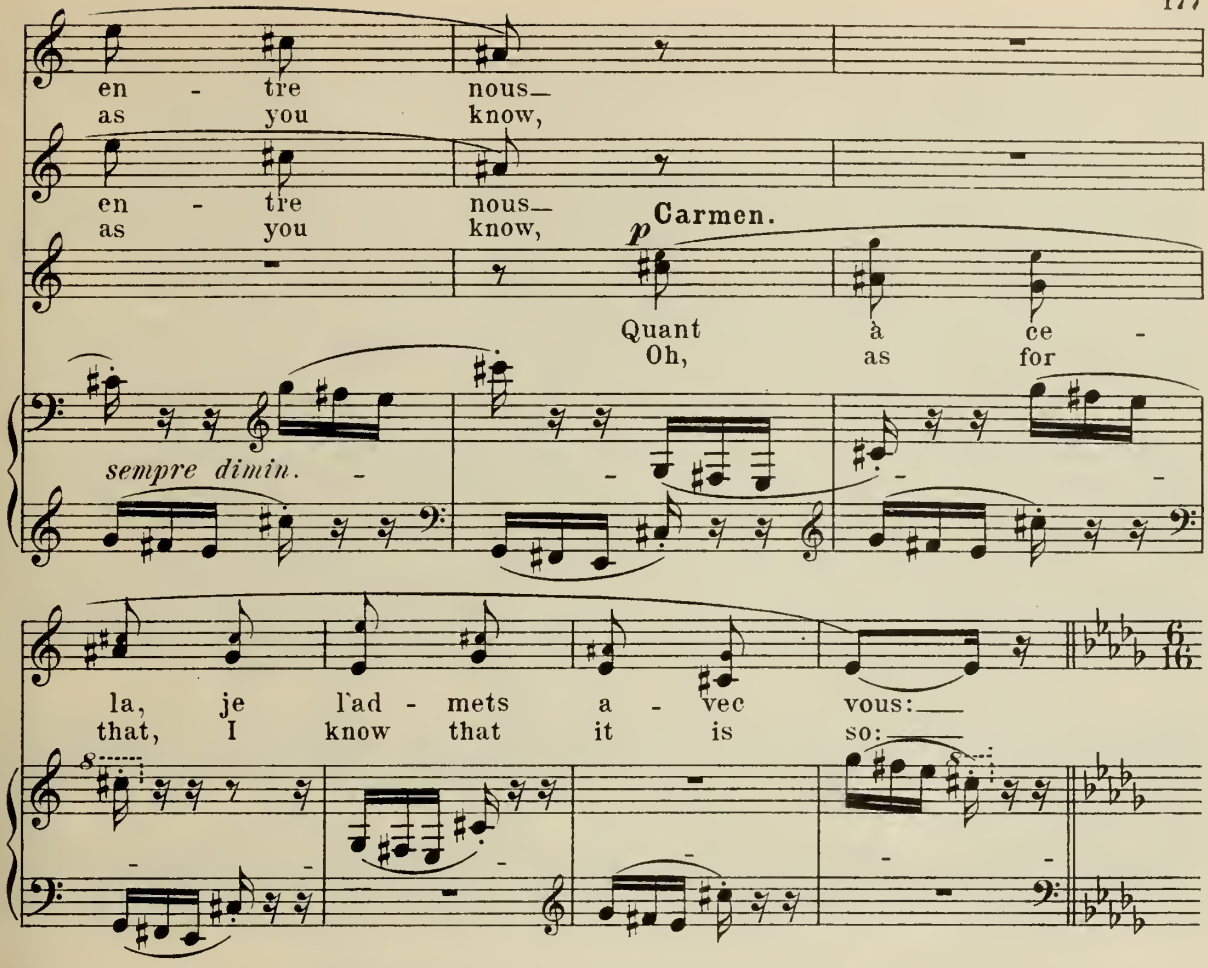
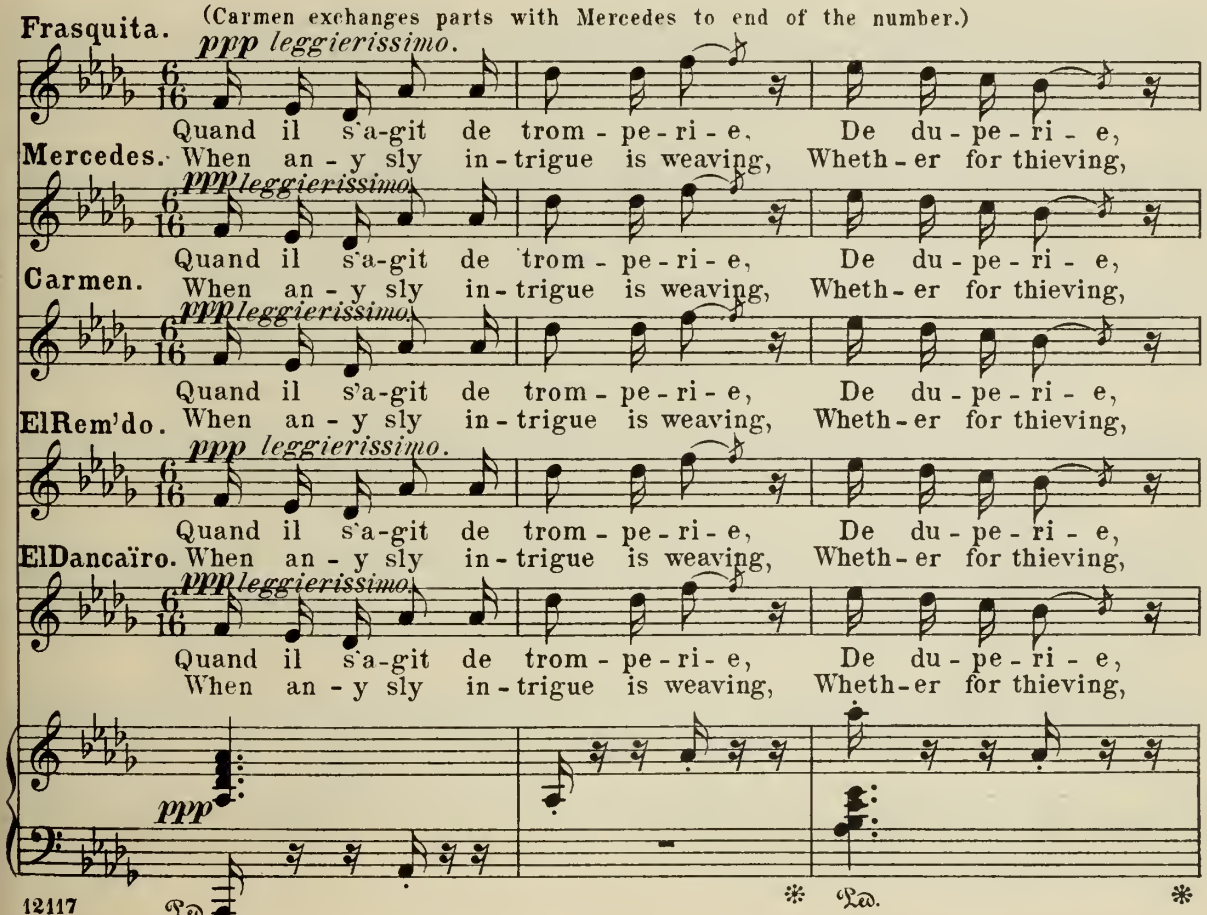
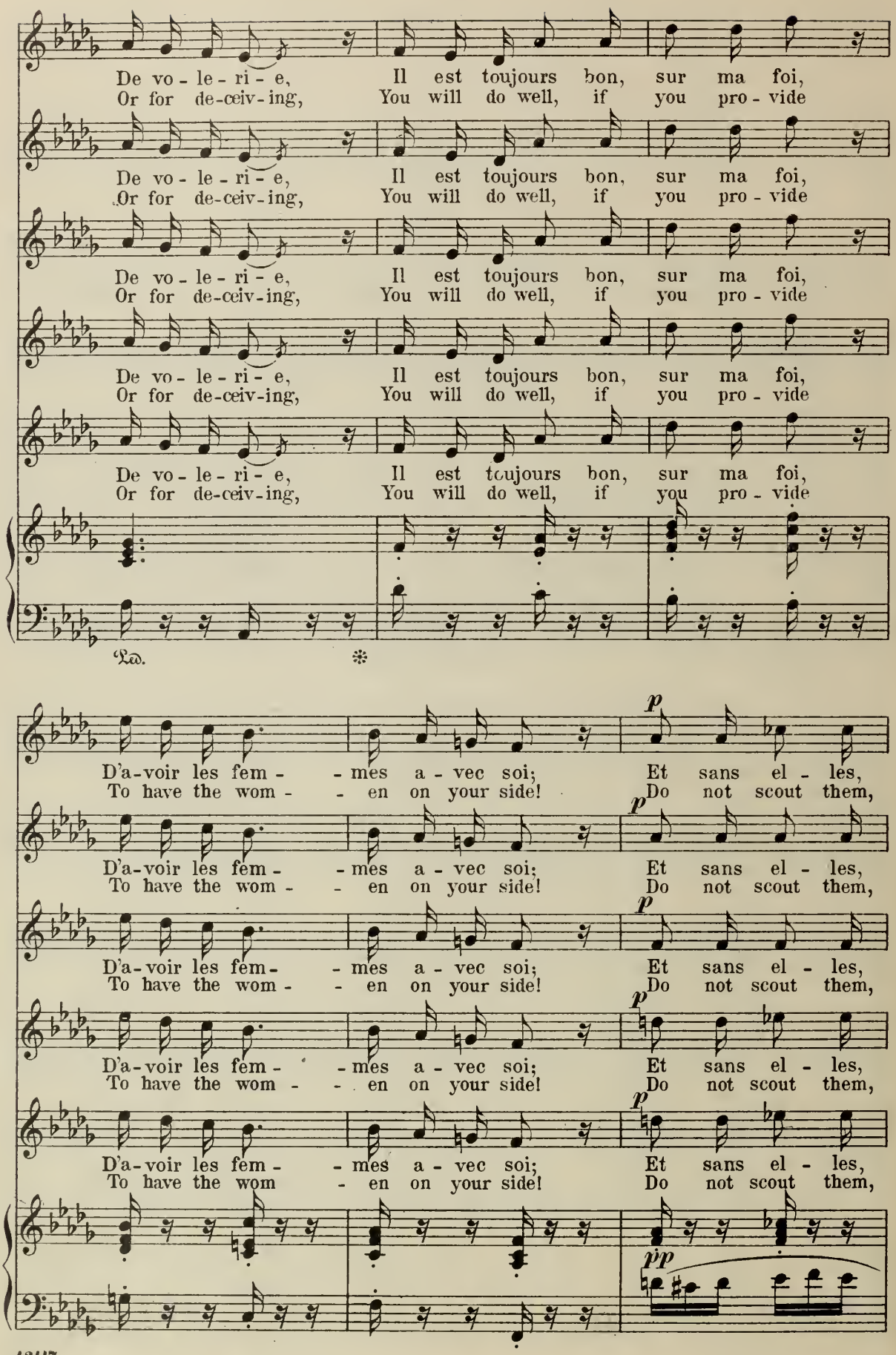
m.d.

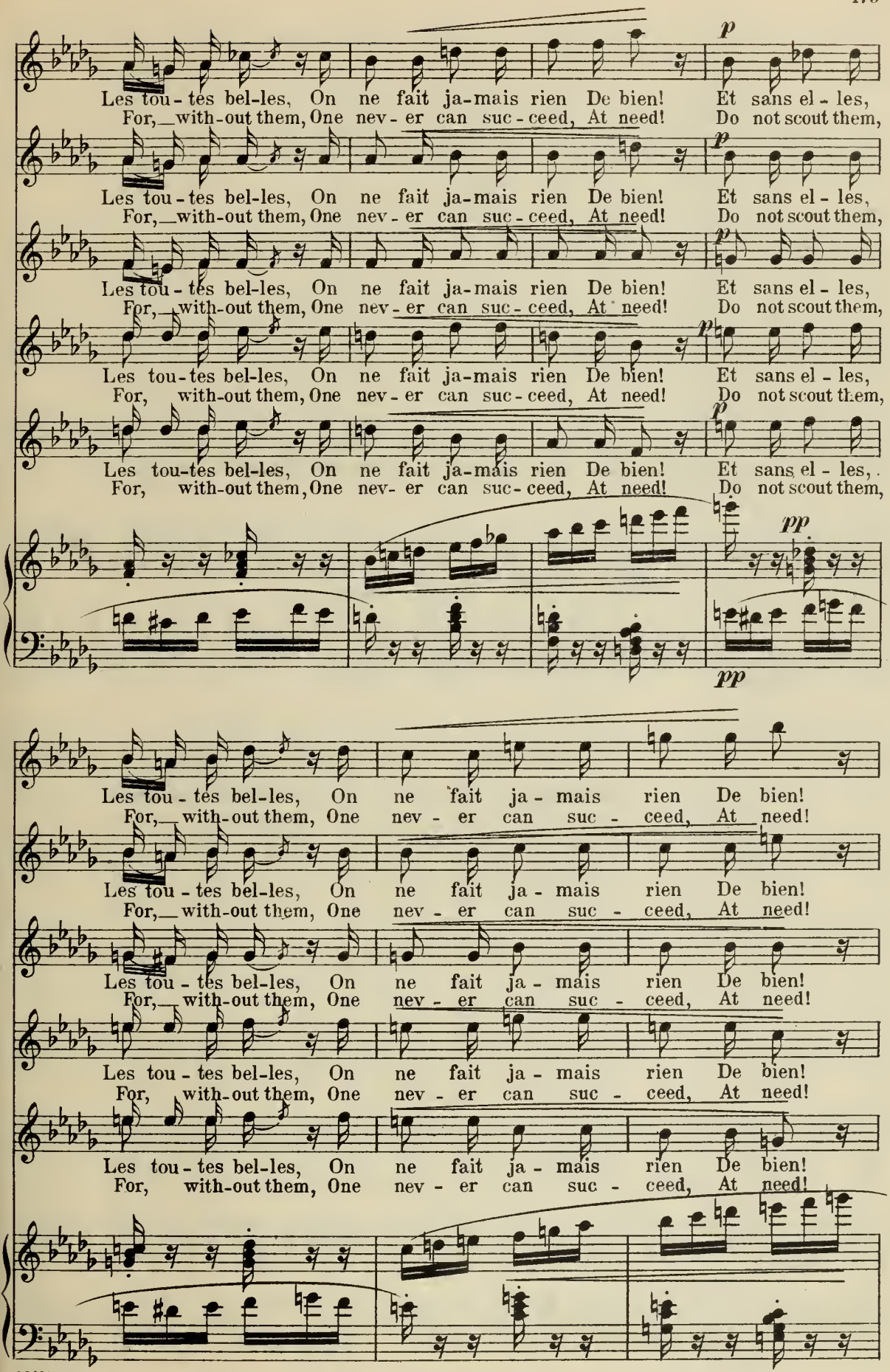

p (ironicamente.)
La cho - se, cer - tes, nous é - tonne. Mais
Your an - swer is, in - deed, sur - pris-ing, But
pp
pp
ce n'est pas le pre - mier jour Où vous au -
more than once be - fore, my dove, You have been
pp
rez su, ma mi - gnon - ne, Fai - re mar - cher de
clev - er in de - vis - ing A lit - tle com - pro -
p
pp
front le de - voir, le de - voir et l'a -
mise 'twixt your du - ty, 'twixt your du - ty and your
f
p
mf
pp
leggieramente.
mour, Fai-re mar-cher le de - voir et l'a - mour.
love, A com-pro - mise 'twixt your du - ty and love!
sempre pp

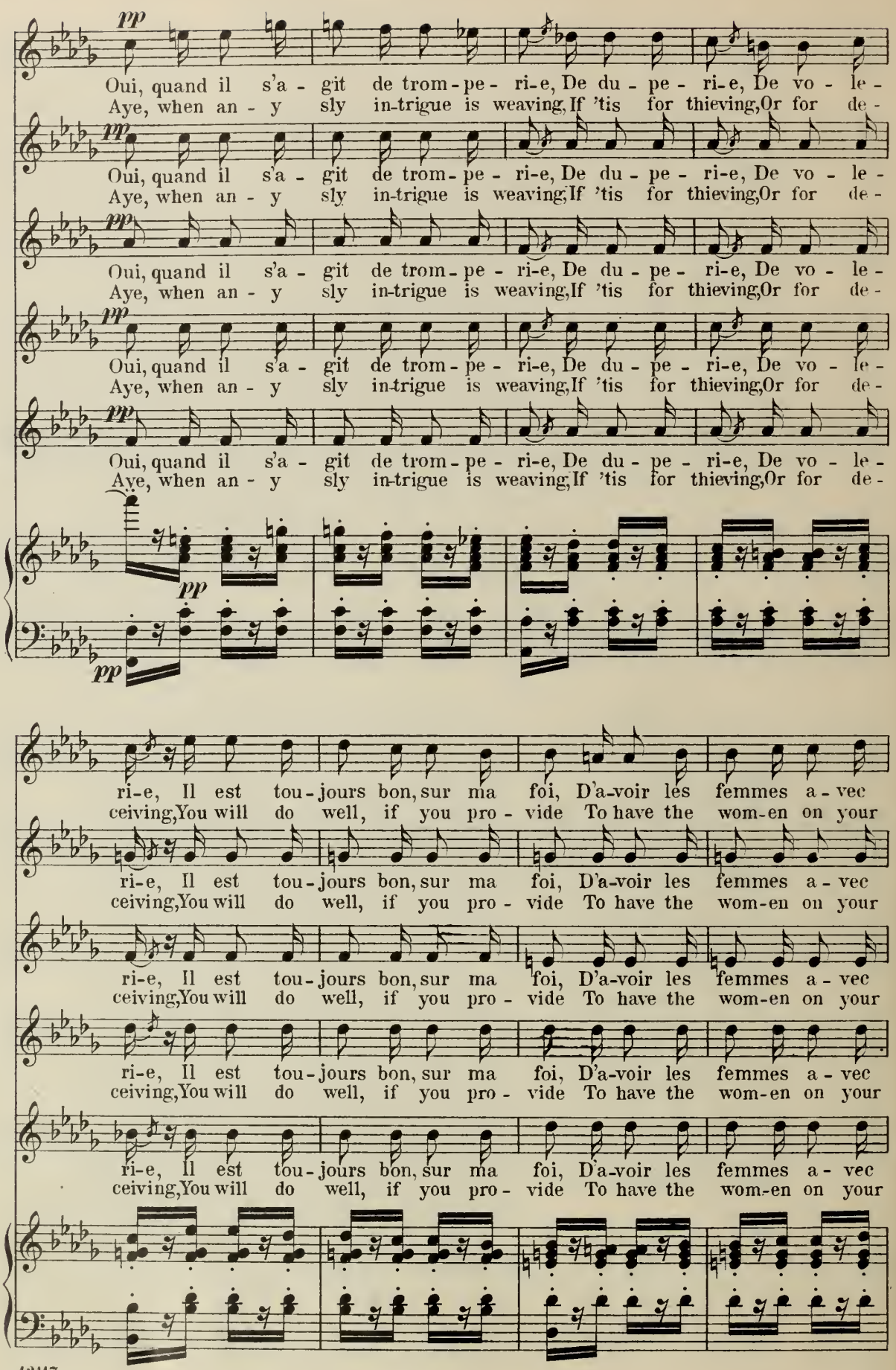

Carmen.
mf (francamente.)
Mes a - mis, je se - rais fort
This eve - ning I should be de -
aise De par - tir a - vec vous ce
lighted To join you in your en - ter -
soir; Mais cet - te fois, ne vous dé -
prise, But, tho' so pres - sing - ly in -
plai - se, Il fau - dra que l'a -
vit - ed, 'Twixt my love and my
mour passe a - vant le de -
du - ty there is no com - pro -
f
p
mf
p
dim.

pp leggieramente.
voir; Ce soir l'a - mour passe a - vant le de -
mise! 'Twixt love and du - ty there's no com-pro -
pp
Tempo I.
f
voir! Ab - so - lu -
mise! El Dancaïro. My ver - y
mf
Ce n'est pas là ton der-nier mot?
That word is sure - ly not your last?
Tempo I. (♪ = 152.)
pp
Frasquita.
f
ment! Il faut ve -
last! Do not say
Mercedes.
f
Il faut ve -
Do not say
El Remendado.
cresc.
mf
f
Il faut que tu te lais - ses at - ten-drir! Il faut ve -
You must let us pre - vail on you to go! Do not say
El Dancaïro.
f
Il faut ve -
Do not say
cresc.
f

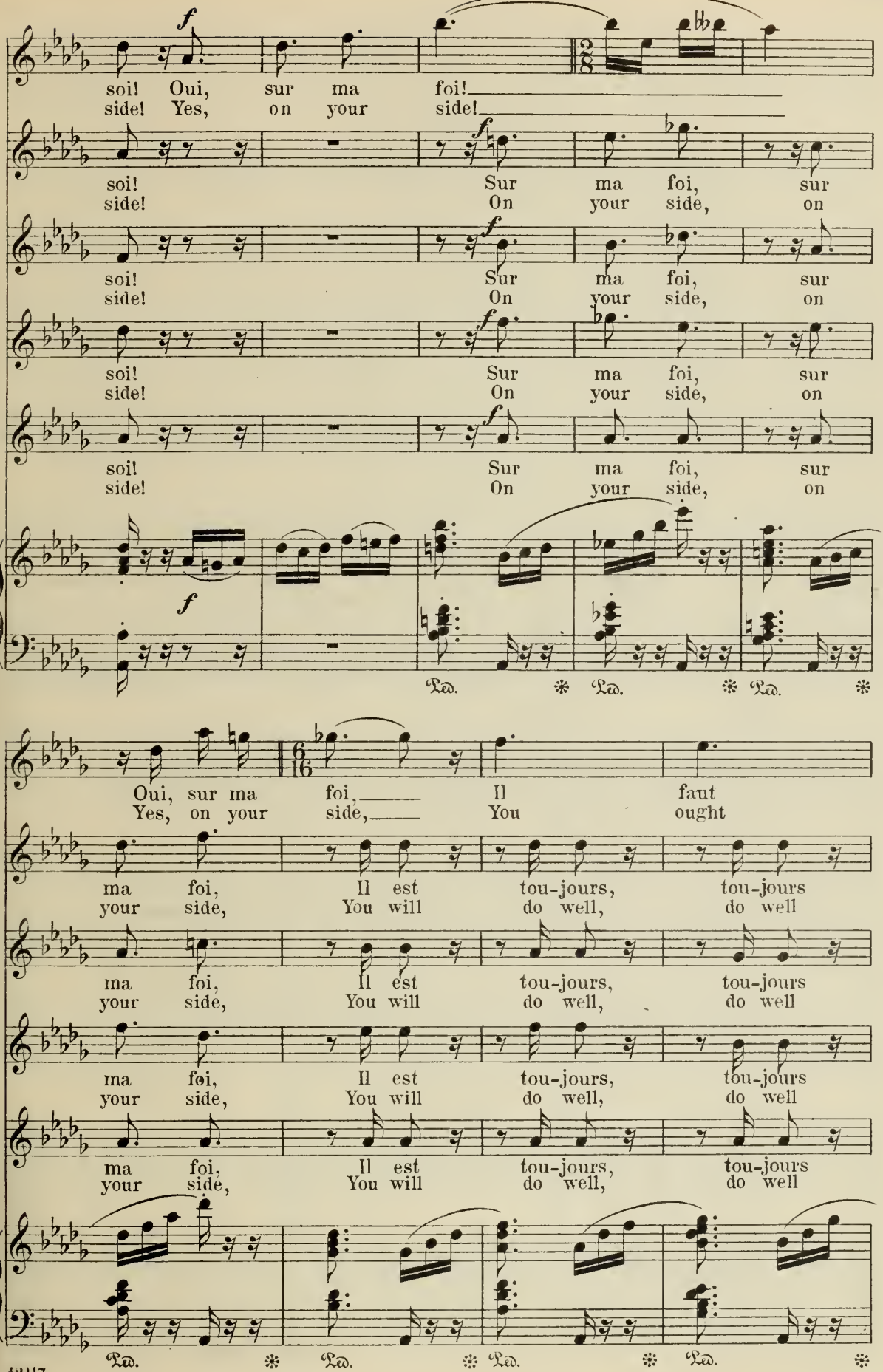

nir, Car - men, il faut ve - nir!
no, Car - men, do not say no!
nir, Car - men, il faut ve - nir!
no, Car - men, do not say no!
nir, Car - men, il faut ve - nir! Pour notre af -
no, Car - men, do not say no! If you re -
nir, Car - men, il faut ve - nir! Pour notre af -
no, Car - men, do not say no! If you re -

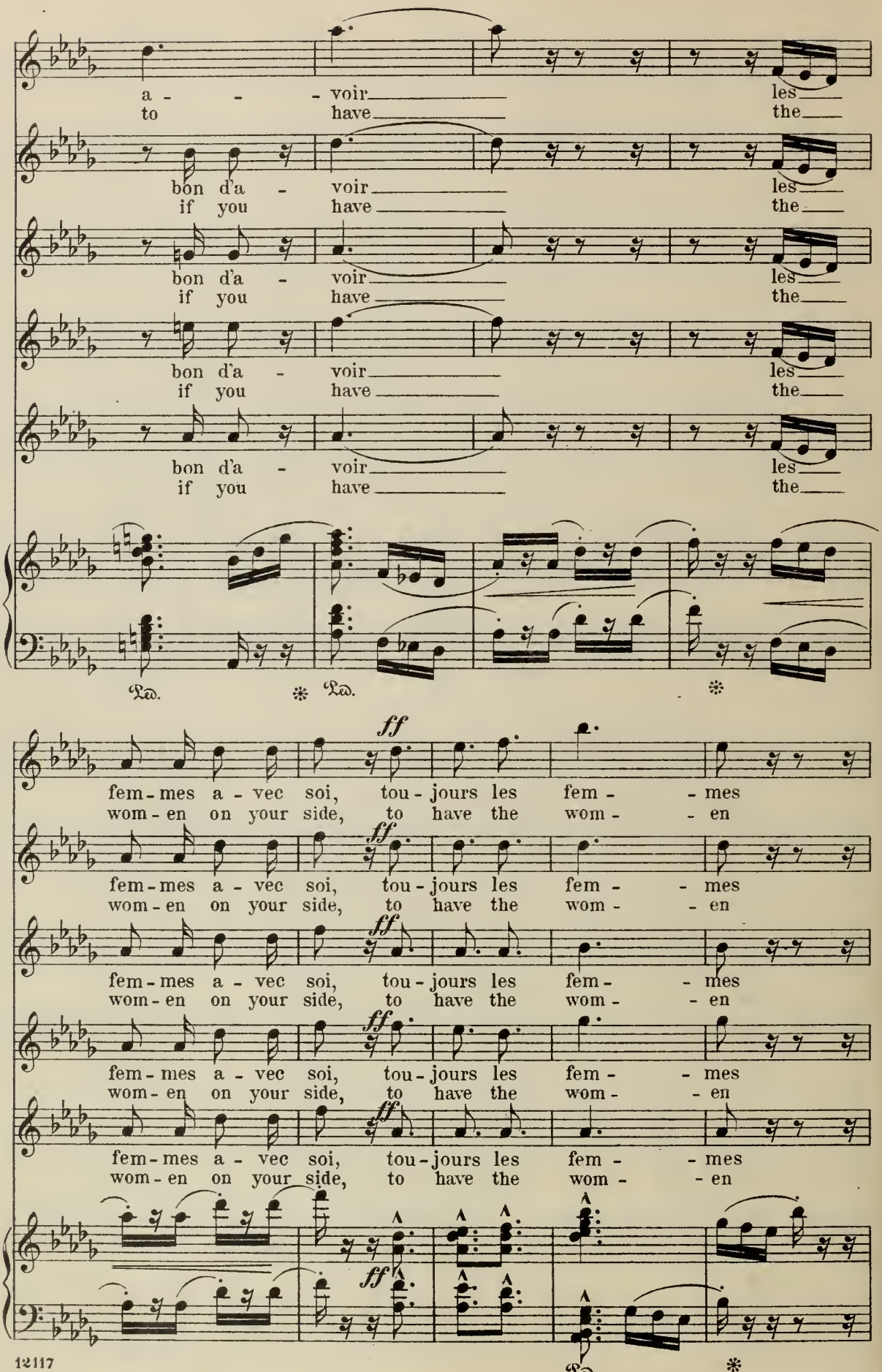

dimin.
p
Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For,
dimin.
p
Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For,
dimin.
fai-re C'est né-ces - sai-re; Car en-tre nous—
fuse We're sure to lose! For, as you know,
dimin.
fai-re C'est né-ces - sai-re; Car en-tre nous—
fuse We're sure to lose! For, as you know,
dimin.
p

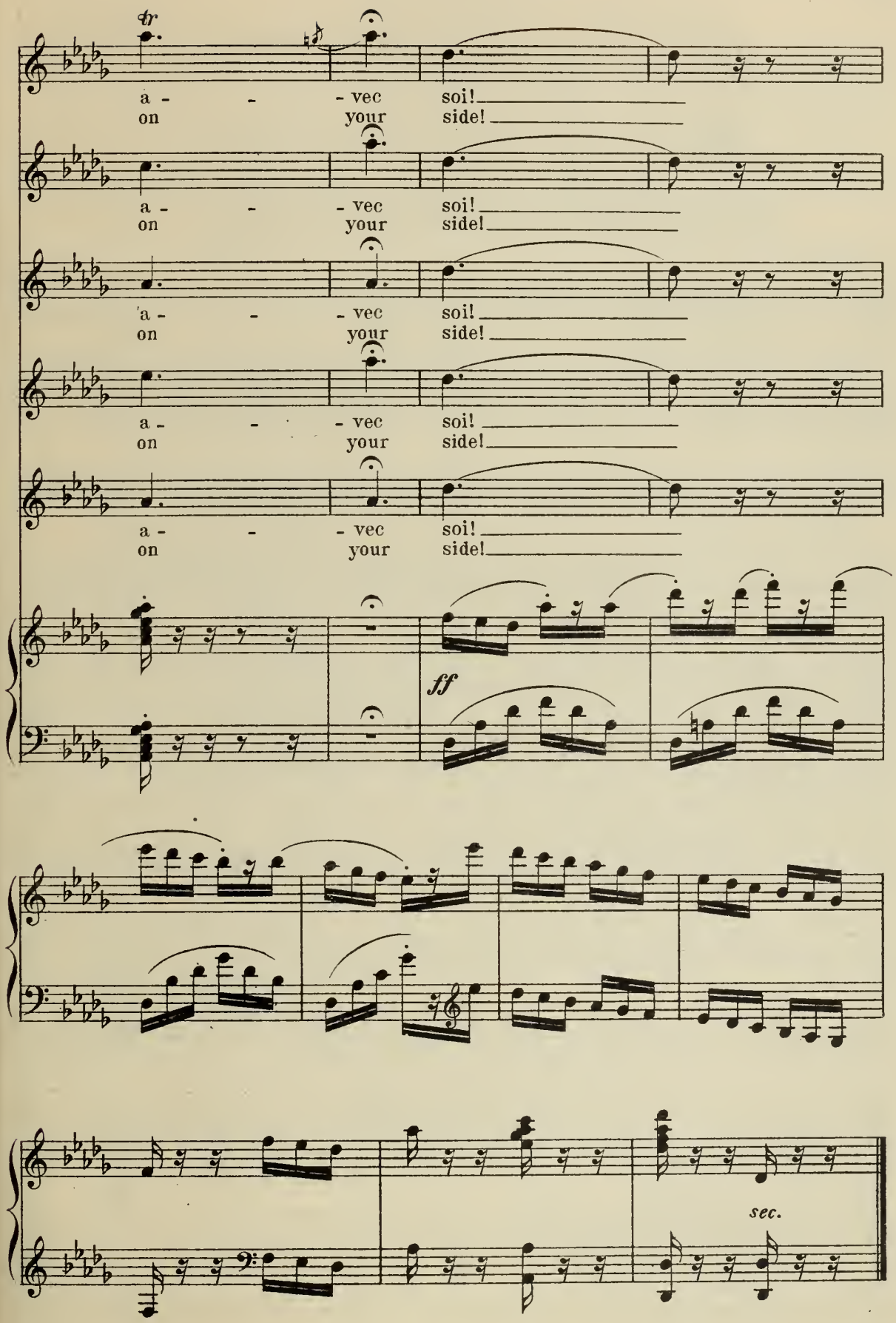
Ped.

(Carmen exchanges parts with Mercedes to end of the number.)

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de-ceiv-ing, You will do well, if you pro - vide
Ped.
D'a-voir les fem - - mes a - vec soi; Et sans el - les,
To have the wom - - en on your side! Do not scout them,
p
pp

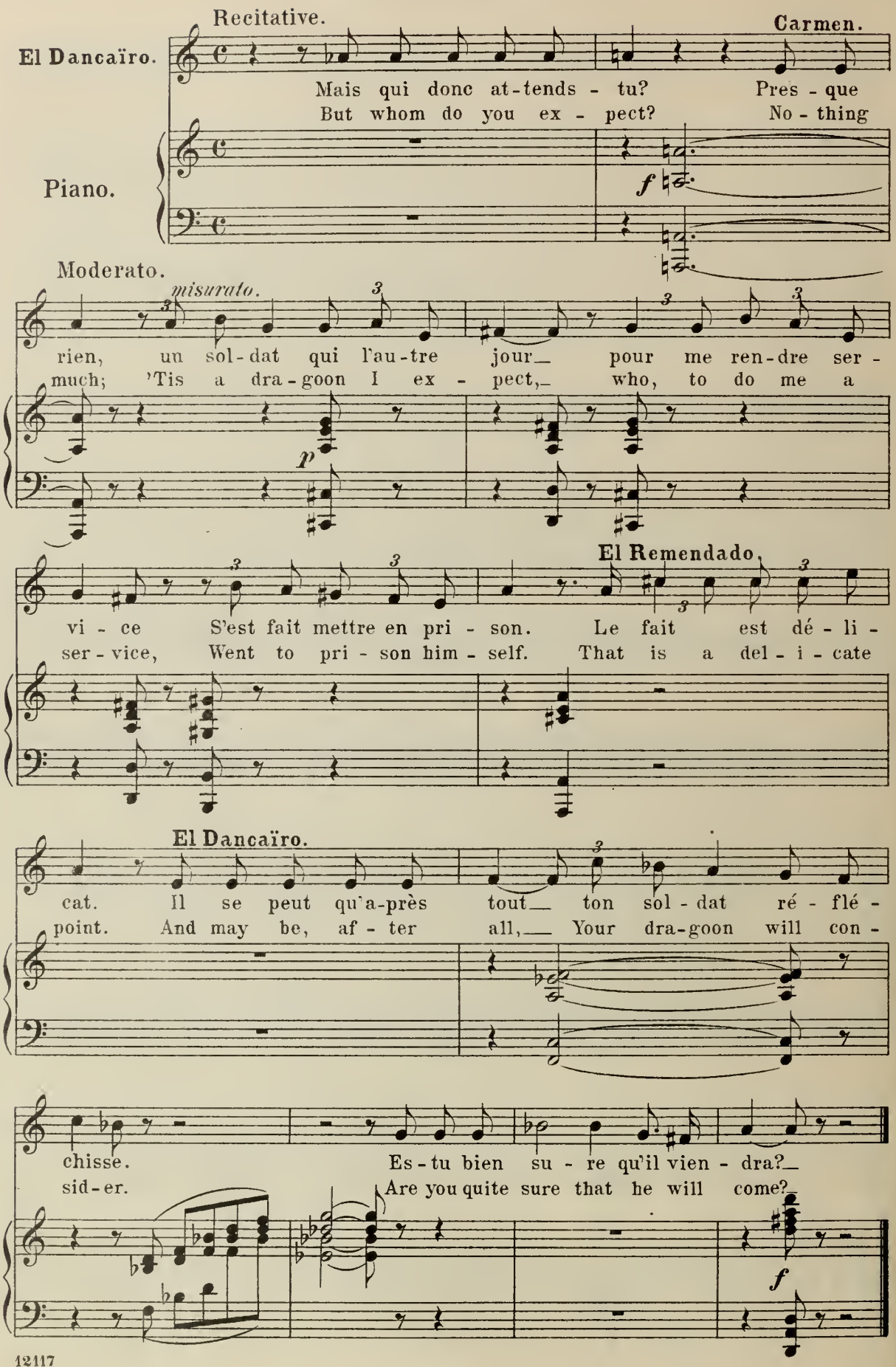

Les tou - tes bel-les, On ne fait ja-mais rien De bien! Et sans el - les,
For,_with-out them, One nev - er can suc - ceed, At need! Do not scout them,
p
pp


pp
Oui, quand il s'a - git de trom - pe - ri-e, De du - pe - ri-e, De vo - le -
Aye, when an - y sly in-trigue is weaving, If 'tis for thieving, Or for de -
ri-e, Il est tou - jours bon, sur ma foi, D'a-voir les femmes a - vec
ceiving, You will do well, if you pro - vide To have the wom-en on your


soi! Oui, sur ma foi!
side! Yes, on your side!
soi! Sur ma foi, sur
side! On your side, on
Oui, sur ma foi, Il faut
Yes, on your side, You ought
ma foi, Il est tou-jours, tou-jours
your side, You will do well, do well


a - - - voir les
to have the
bon d'a - voir les
if you have the
bon d'a - voir les
if you have the
bon d'a - voir les
if you have the
Ped. * Ped. *
ff
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
fem - mes a - vec soi, tou - jours les fem - - mes
wom - en on your side, to have the wom - - en
ff
Ped. *


tr
a - - - vec soi!
on your side!
a - - - vec soi!
on your side!
a - - - vec soi!
on your side!
a - - - vec soi!
on your side!
a - - - vec soi!
on your side!
ff
sec.

Nº 15bis. Recitative.

Nº 16. Song.
(Canzonetta.)

Allegro moderato. (♩ = 100.)

Carmen. É-cou-

(Behind the scenes, far away.) (Do you

Don José. *f* Hal-te-là! Qui va là? Dragon d'Alca-la!

Have a care! Who goes there? Man of Al-ca-la!

tez! Le voi-là!

hear?) (He is near?)

p Où t'en vas-tu par là, Dra-gon d'Alca-la? Moi, je m'en vais

Where are you go-ing there, Man of Al-ca-la? I have come for

fai-re mor-dre la pous-siè-re A mon ad-ver-

fight-ing, And my ri-val smit-ing Till the dust he's

mf legg.

sai-re. S'il en est ain-si, pas-sez, mon a-

bit-ing! If that is your end, Pass the line, my

p

mi. Af-fai-re d'hon-neur, Af-fai-re de

friend! When 'tis hon-or calls, Or love that en-

p cresc. *f*

cœur; Pour nous tout est là, Dra-gons d'Al-ca-la.

thralls, Comrades all we are, Men of Al-ca-la!

Recit.

Frasquita.

C'est un beau dra-gon.

It's a fine dra-goon.

Mercedes.

Un très beau dra-gon.

What a fine dra-goon!

El Dancaïro.

Qui se-rait pour

What a man for

f

Carmen.

Il re - fu - se -
He will not com-

El Remendado.

Dis-lui de nous sui-vre.
Ask him if he'll join us.

nous un fier com-pa-gnon.
us! there's work for him soon.

ra. Soit! on es-saye - ra.
ply. Good! then I will try!

Mais, es-saye, au moins.
You can try, at least!

Don José.

(the voice approaches little by little.)

Hal - te - là! Qui va là? Dra - gon d'Al - ca - la!
Have a care! Who goes there? Man of Al - ca - la!

Où t'en vas - tu par là, Dra - gon d'Al - ca - la?
Where are you go - ing there? Man of Al - ca - la?

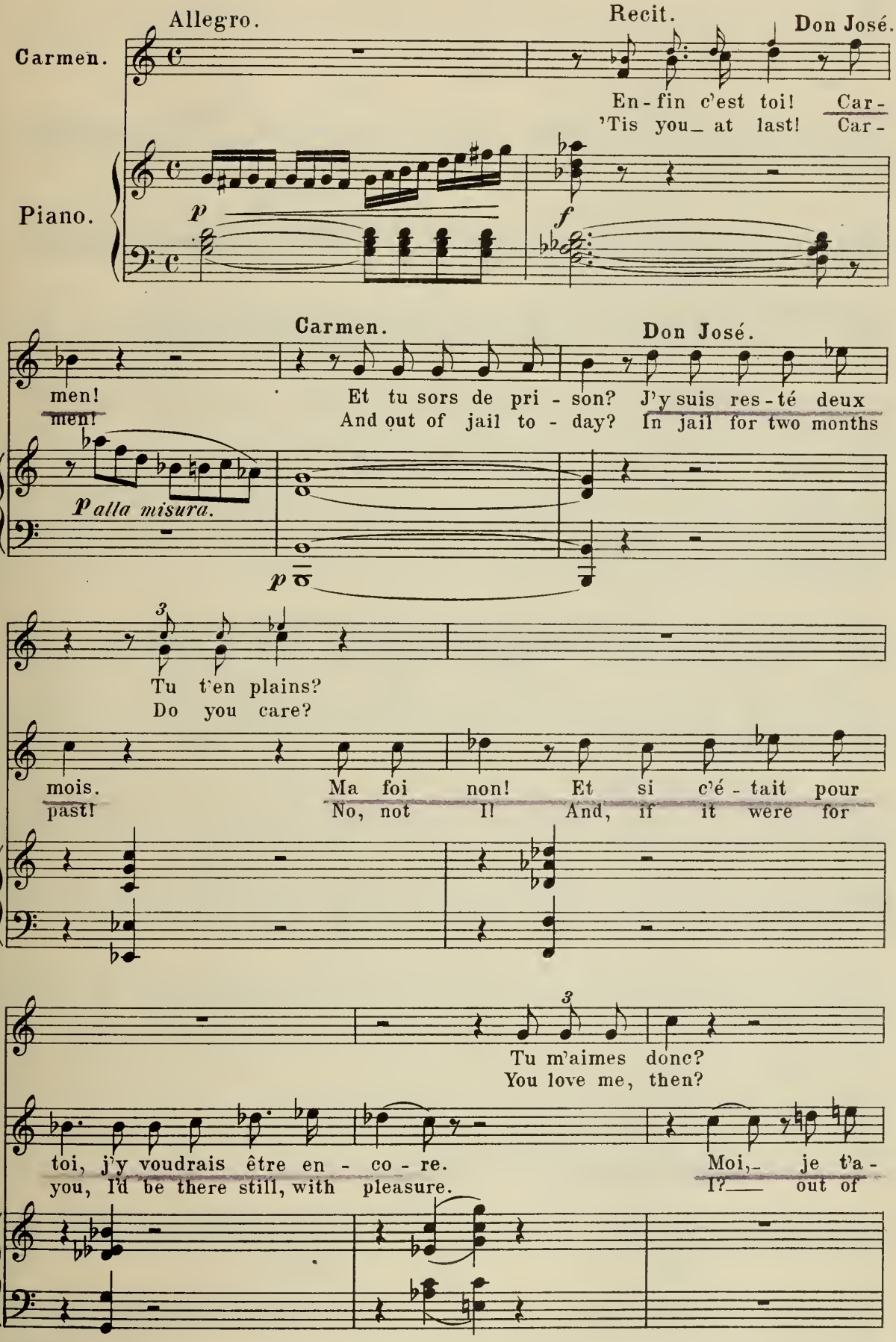
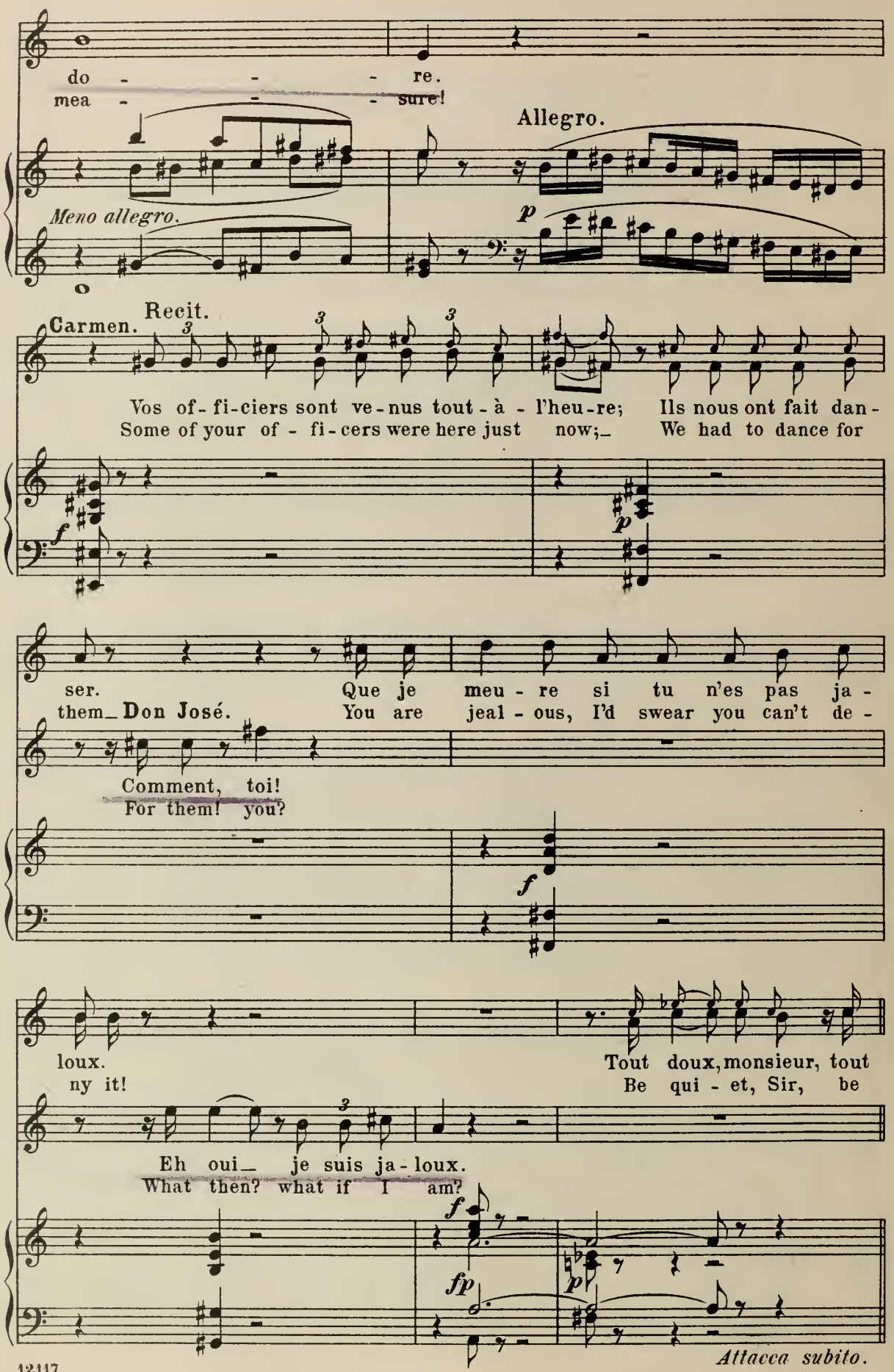
E-xact et fi - dè - le, Je vais où m'ap - pel - le
Ev - er true and ten - der, Faith - ful - ly I wan - der

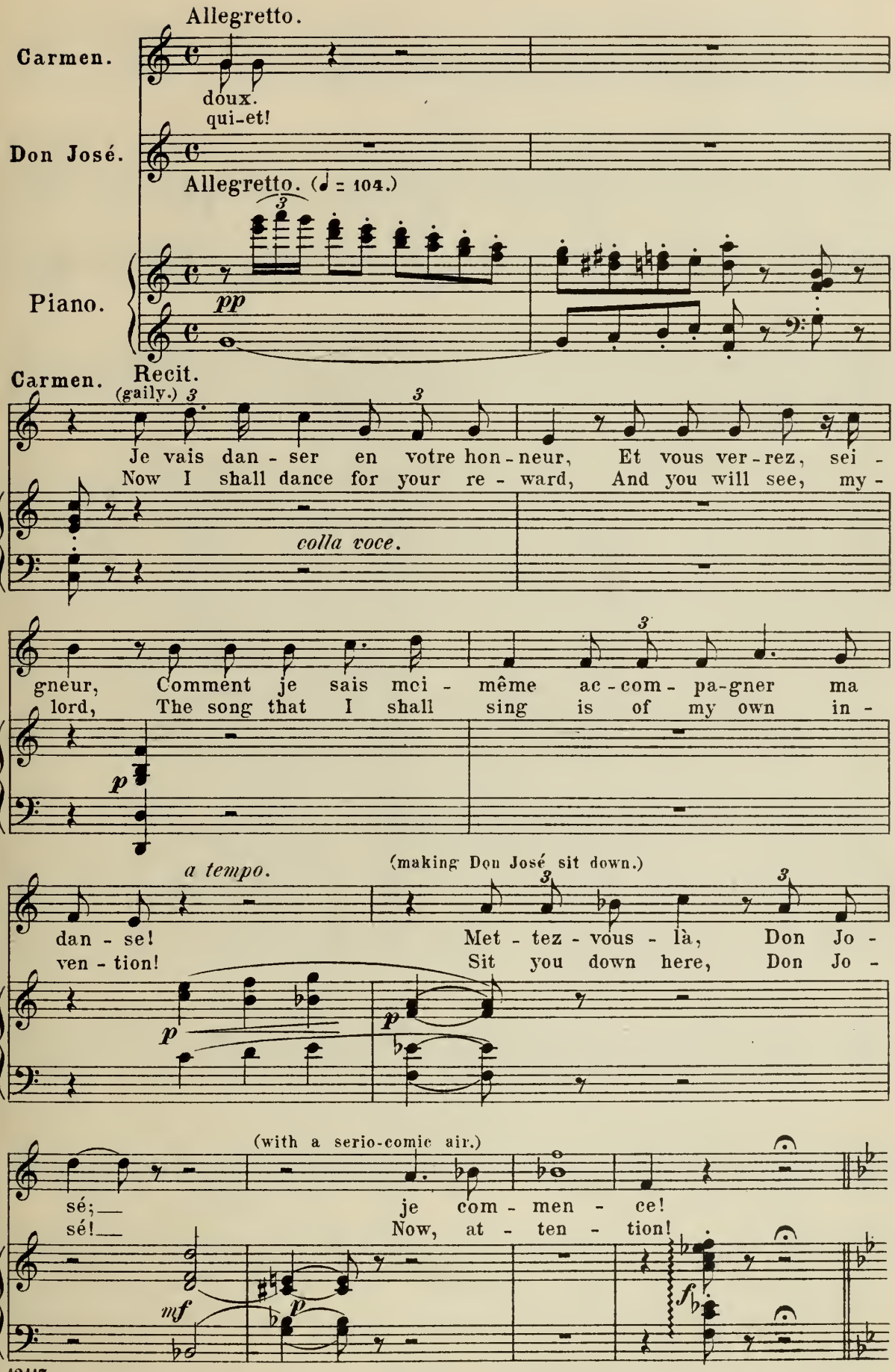
L'amour de ma bel - - le! S'il en est ain - si,
To my sweet-heart yon - - der! If that is your end,

Pas-sez, mon a - mi. Af - fai - re d'hon - neur, Af - fai - re de
Pass the line my friend! When 'tis hon - or calls, Or love that en-

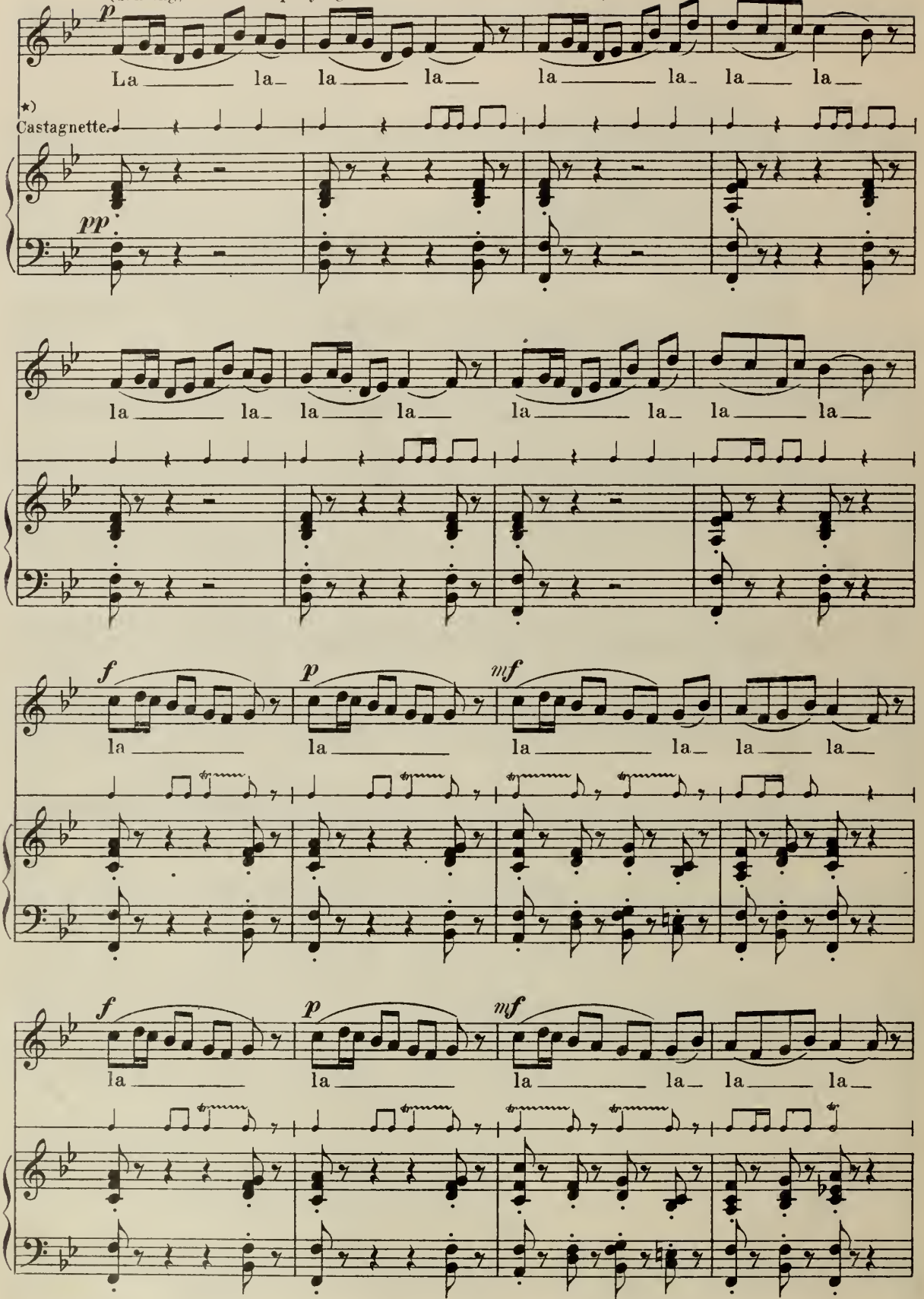
cœur, Pour nous tout est là, Dra-gons d'Al-ca - la!
thralls, Com-rades all we are, Men of Al - ca - la!

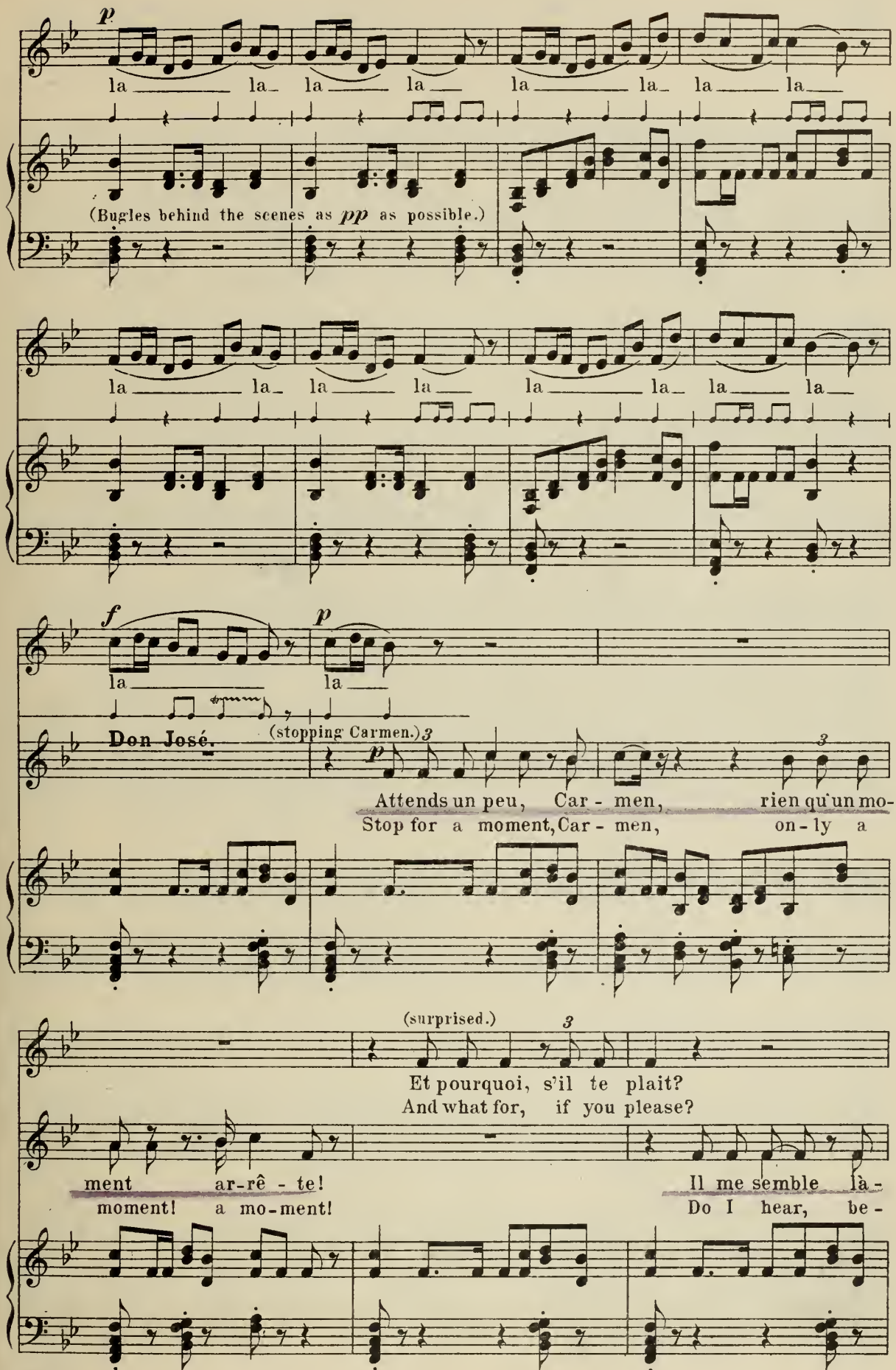
(Enter Don José.)

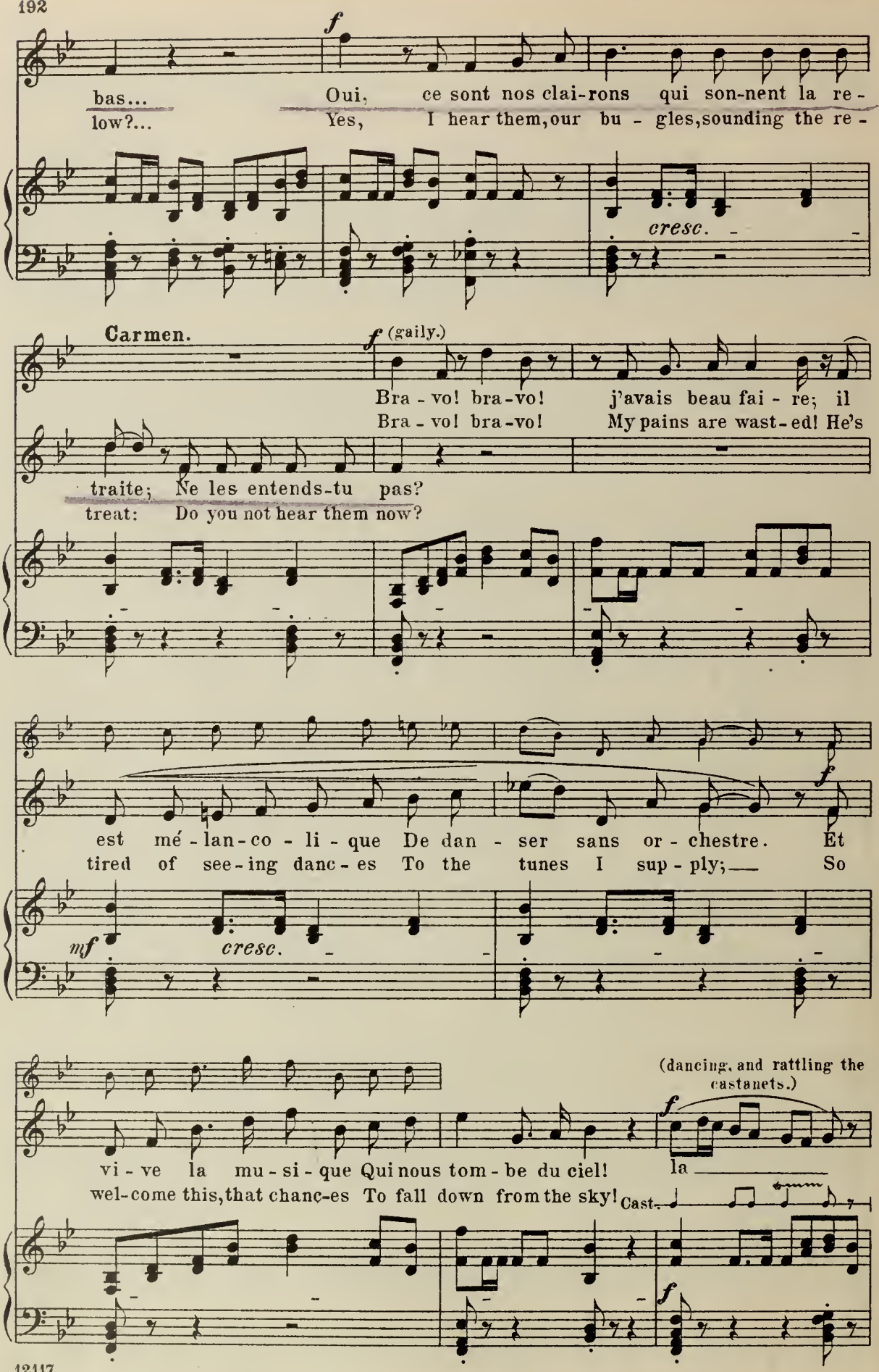
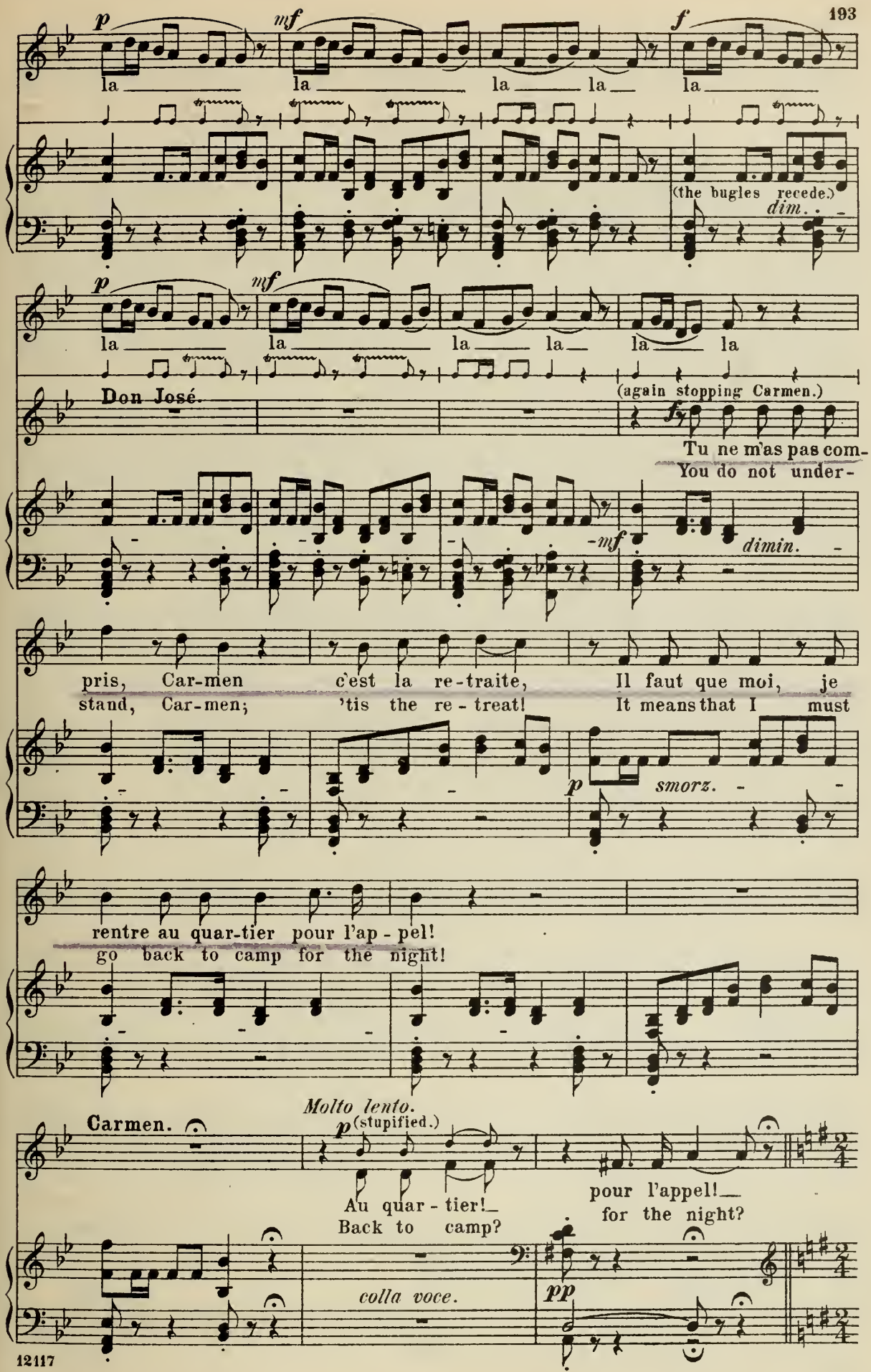
Nº 16bis Recitative.


do - - - re.
mea - - - sure!
Allegro.
Meno allegro.
Recit.
Carmen.
Vos of-fi-ciers sont ve-nus tout-à - l'heu-re; Ils nous ont fait dan-
Some of your of - fi-cers were here just now;_ We had to dance for
ser. Que je meu - re si tu n'es pas ja -
them_ Don José. You are jeal - ous, I'd swear you can't de -
Comment, toi!
For them! you?
loux. Tout doux, monsieur, tout
ny it! Be qui - et, Sir, be
Eh oui_ je suis ja-loux.
What then? what if I am?
Attacca subito.

Nº 17. Duet.

Allegretto.
Carmen.
doux.
qui-et!
Don José.
Allegretto. (♩ = 104.)
Piano.
pp
Carmen.
Recit.
(gaily.)
Je vais dan - ser en votre hon - neur, Et vous ver - rez, sei -
Now I shall dance for your re - ward, And you will see, my -
colla voce.
gneur, Comment je sais mci - même ac - com - pa-gner ma
lord, The song that I shall sing is of my own in -
p
a tempo.
(making Don José sit down.)
dan - se! Met - tez - vous - là, Don Jo -
ven - tion! Sit you down here, Don Jo -
p
p
(with a serio-comic air.)
sé;— je com - men - ce!
sé!— Now, at - ten - tion!
mf
p
f

Allegretto. (♩ = 108.)

(dancing, and accompanying herself with the castanets.)

★) *Note:* The castanet-part, printed in small notes, may be performed either in the orchestra by one of the players belonging to the latter, or on the stage by the artist singing the rôle of Carmen, in which case the rhythm may be modified at the pleasure of the artist.


p
la la la la la la la la
(Bugles behind the scenes as pp as possible.)
la la la la la la la la
f
p
la la
Don José.
(stopping Carmen.)
Attends un peu, Car - men, rien qu'un mo-
Stop for a moment, Car - men, on - ly a
(surprised.)
Et pourquoi, s'il te plait?
And what for, if you please?
ment ar-rê - te!
moment! a mo-ment!
Il me semble là -
Do I hear, be -


f
bas...
low?...
Oui, ce sont nos clai-rons qui son-nent la re-
Yes, I hear them, our bu - gles, sounding the re -
cresc.
Carmen.
f (gaily.)
Bra - vo! bra-vo! j'avais beau fai - re; il
Bra - vo! bra-vo! My pains are wast-ed! He's
traite; Ne les entends-tu pas?
treat: Do you not hear them now?
est mé - lan-co - li - que De dan - ser sans or - chestre. Et
tired of see-ing danc-es To the tunes I sup - ply; So
mf
cresc.
f
(dancing, and rattling the castanets.)
vi - ve la mu - si - que Qui nous tom - be du ciel!
wel-come this, that chanc-es To fall down from the sky!
la
Cast.
f

p
mf
f
la la la la la
(the bugles recede.)
dim.
p
mf
la la la la la la
Don José.
(again stopping Carmen.)
fz
Tu ne m'as pas com-
You do not under-
-mf
dimin.
pris, Car-men c'est la re-traite, Il faut que moi, je
stand, Car-men; 'tis the re-treat! It means that I must
p
smorz.
rentre au quar-tier pour l'ap-pel!
go back to camp for the night!
Carmen.
Molto lento.
p (stupified.)
Au quar-tier!
Back to camp?
pour l'appel!
for the night?
colla voce.
pp

Allegretto molto moderato. (♪ = 152.) (with an outburst.)

ff *a piacere.* *a tempo.*

Ah! j'étais vraiment trop bê - te!
Ah! how could I be so stu - pid!

ff *a tempo.* *f*

p *a piacere.* *a tempo.*

Ah! j'étais vrai-ment trop bê - te! Je me mettais en quatre et
Ah! how could I be so stu - pid! Here I've been working hard, and

a tempo. *pp*

je faisais des frais, oui, je faisais des frais, Pour a - muser mon-sieur_
tried with all my might, yes, tried with all my might To make you smile, my - lord!_

p

cresc.

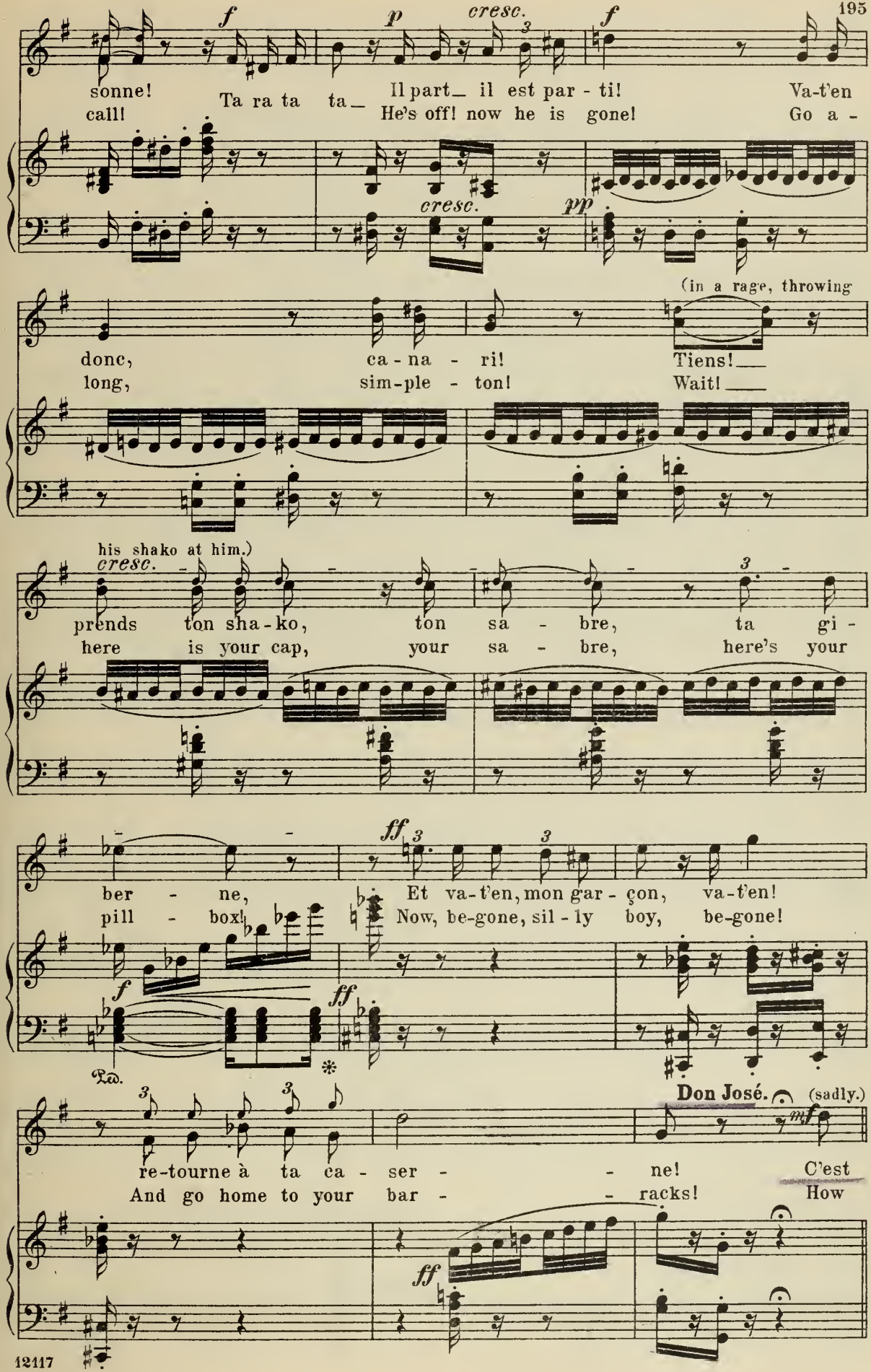
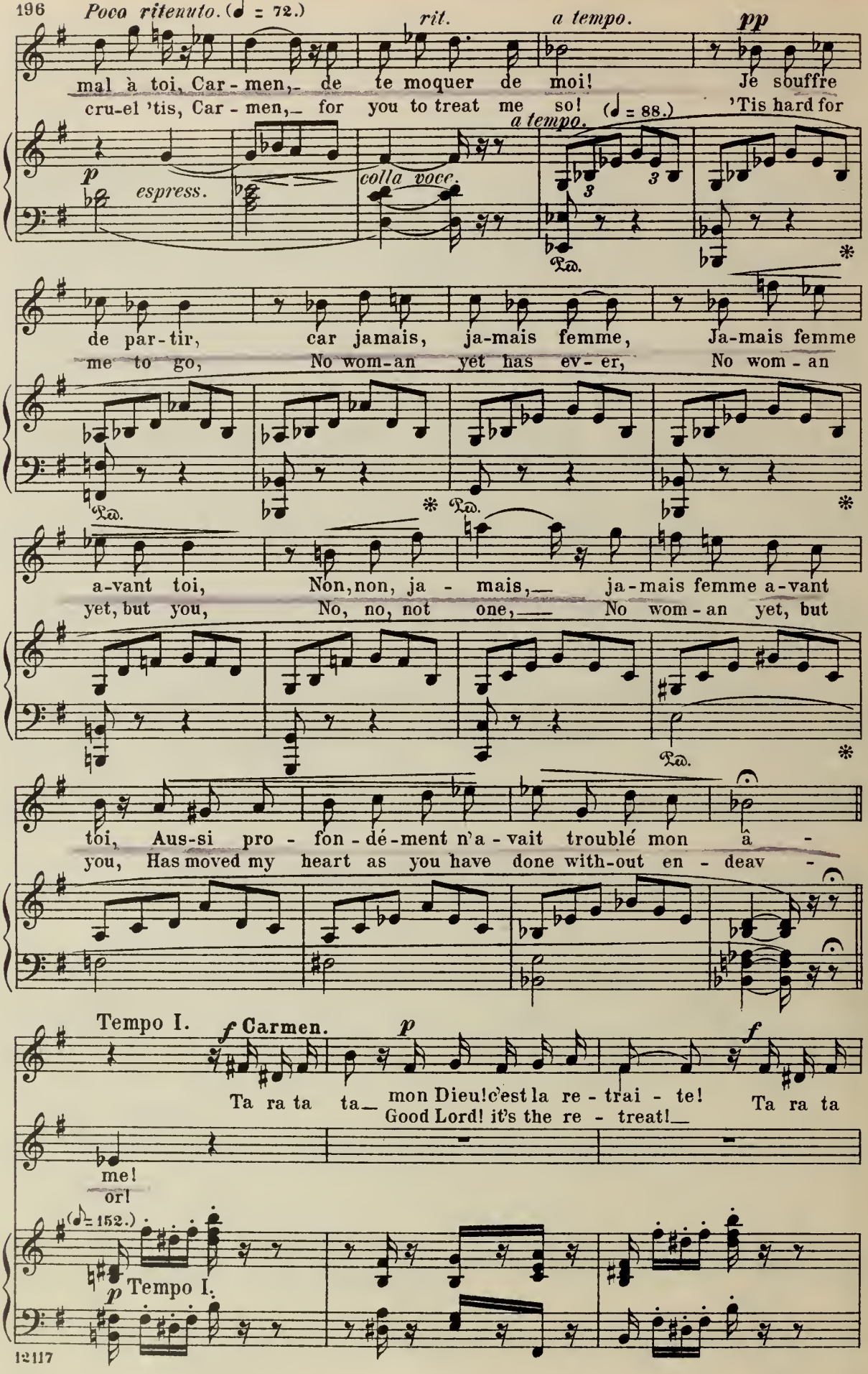
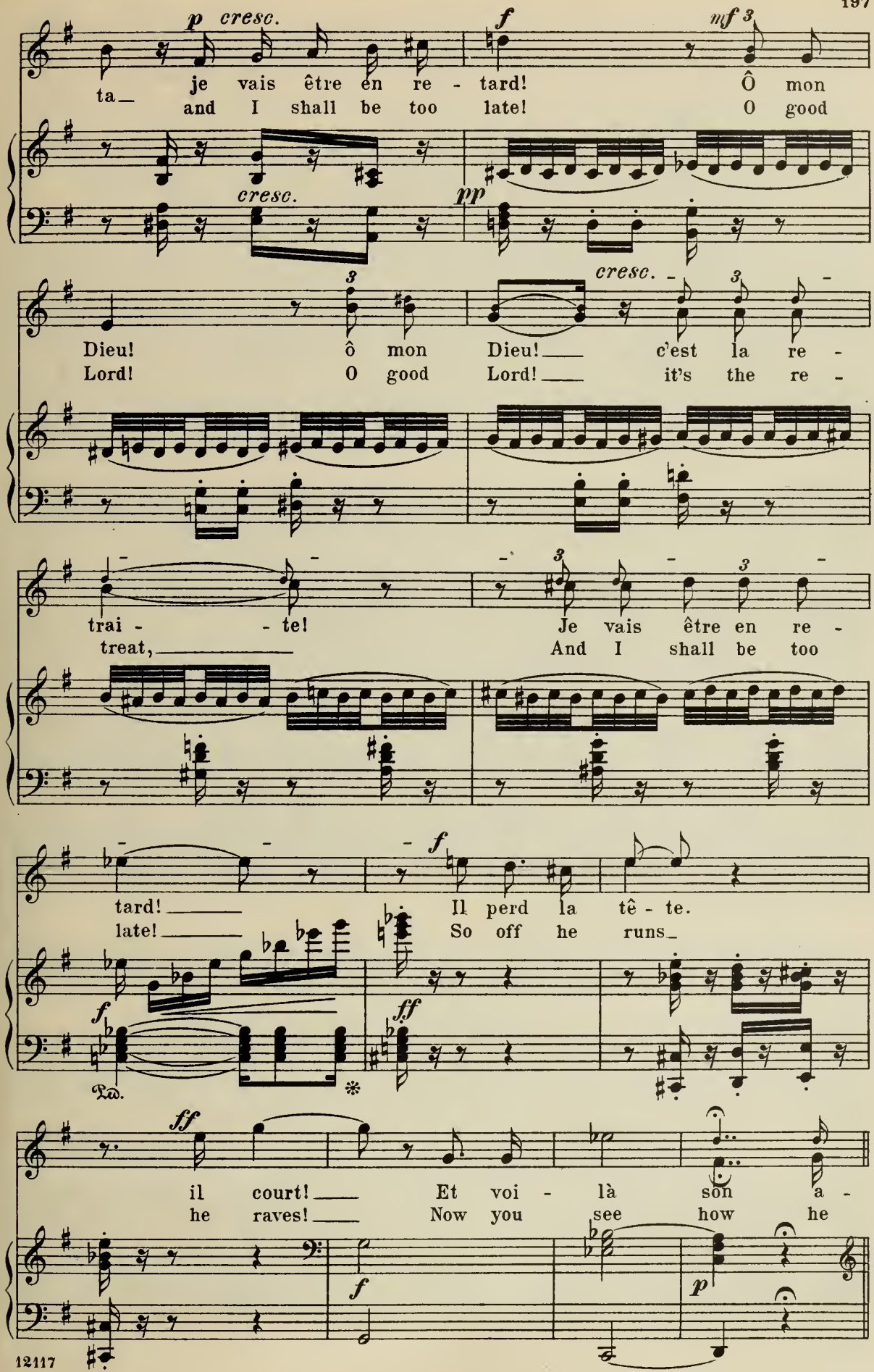
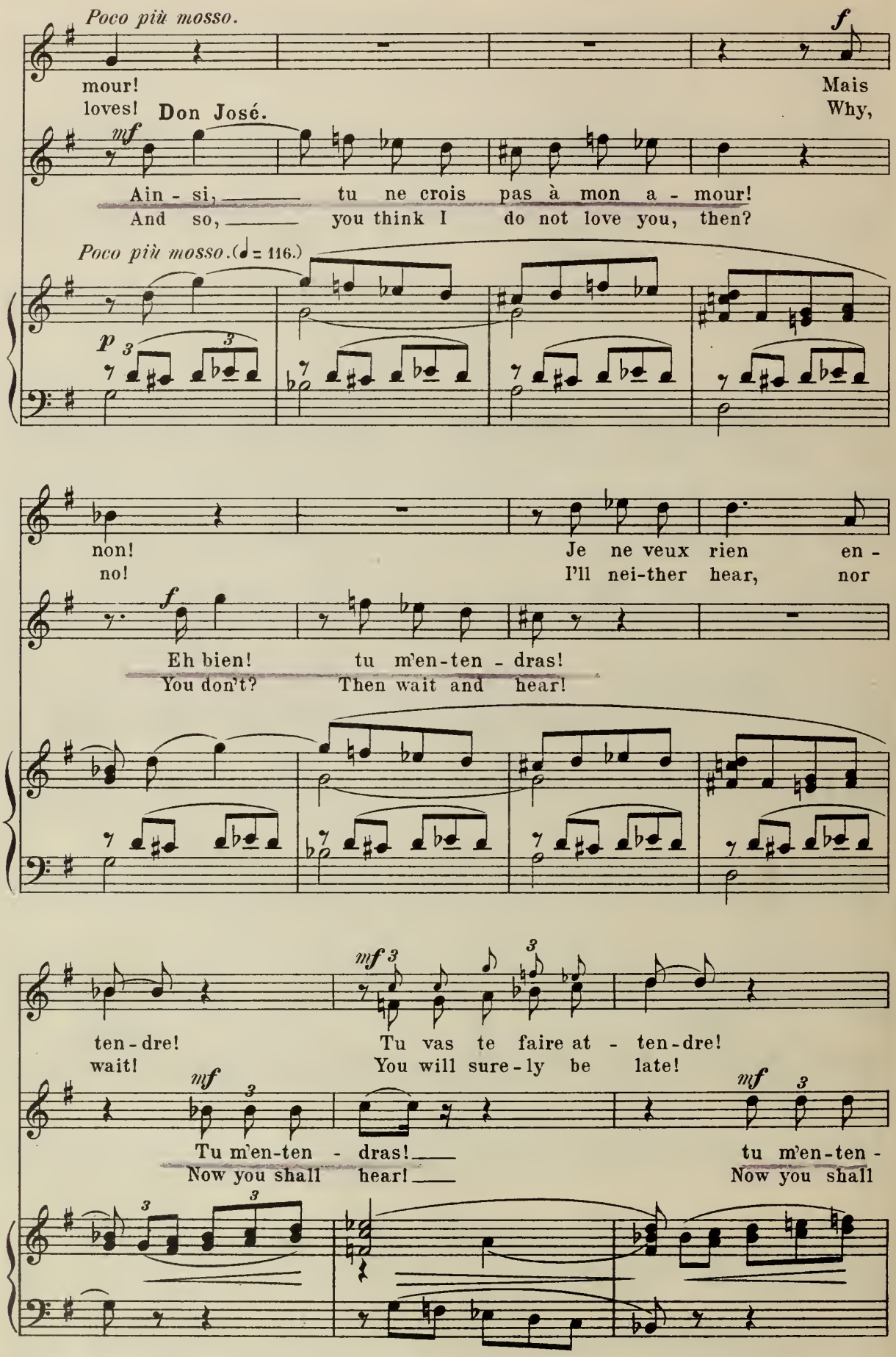
Je chan-tais! je dan-sais! Je crois, Dieu me par-
How I danced! how I sang! how I_ Lord save us

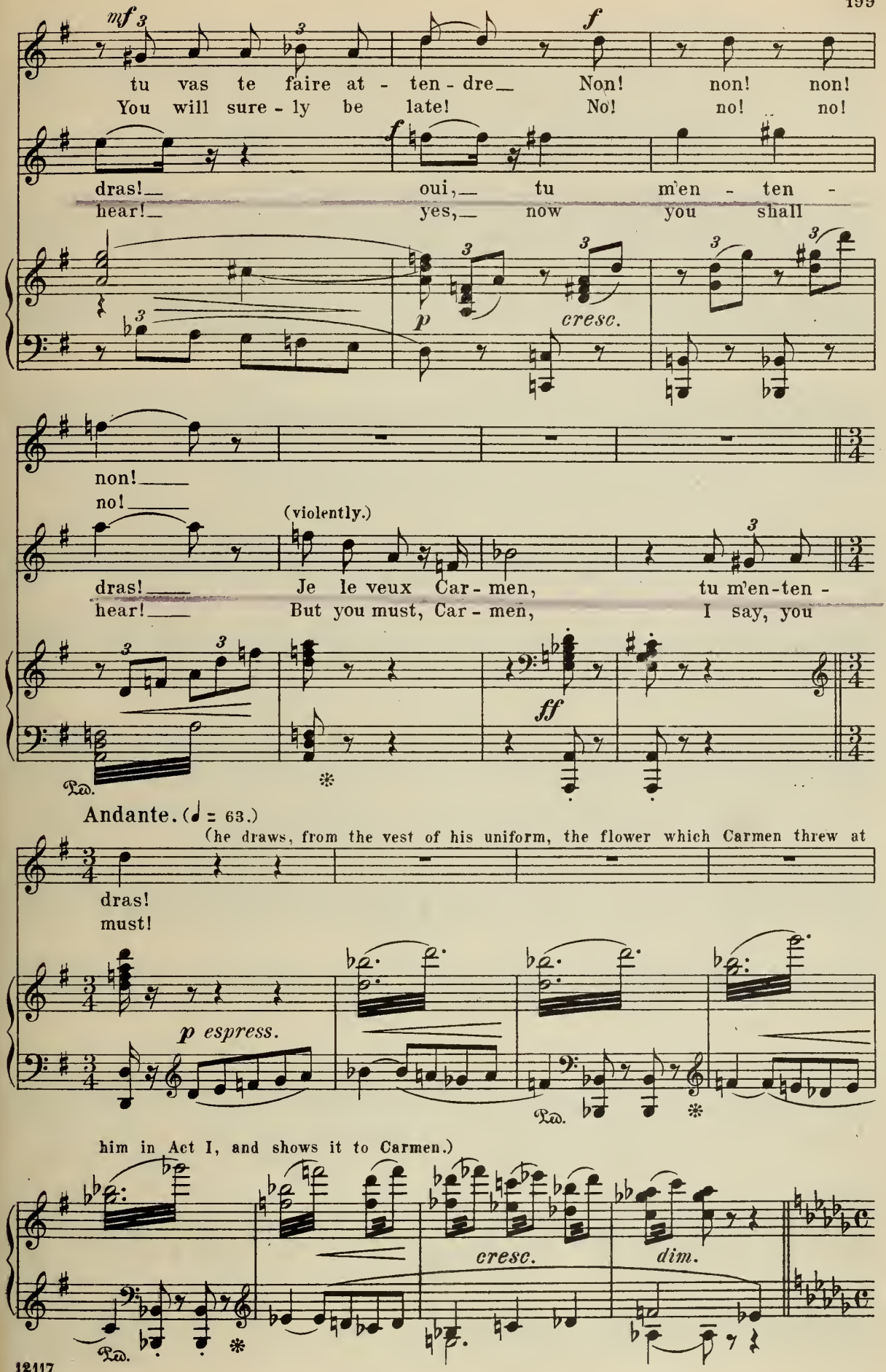
mf *f* *p*

donne, Qu'un peu plus_ je l'ai - mais!_ Ta ra ta ta_ C'est le clairon qui
all, Might have loved you ere long!_ It is the bu-gle-

f *p*

cresc. *dim.* *p*

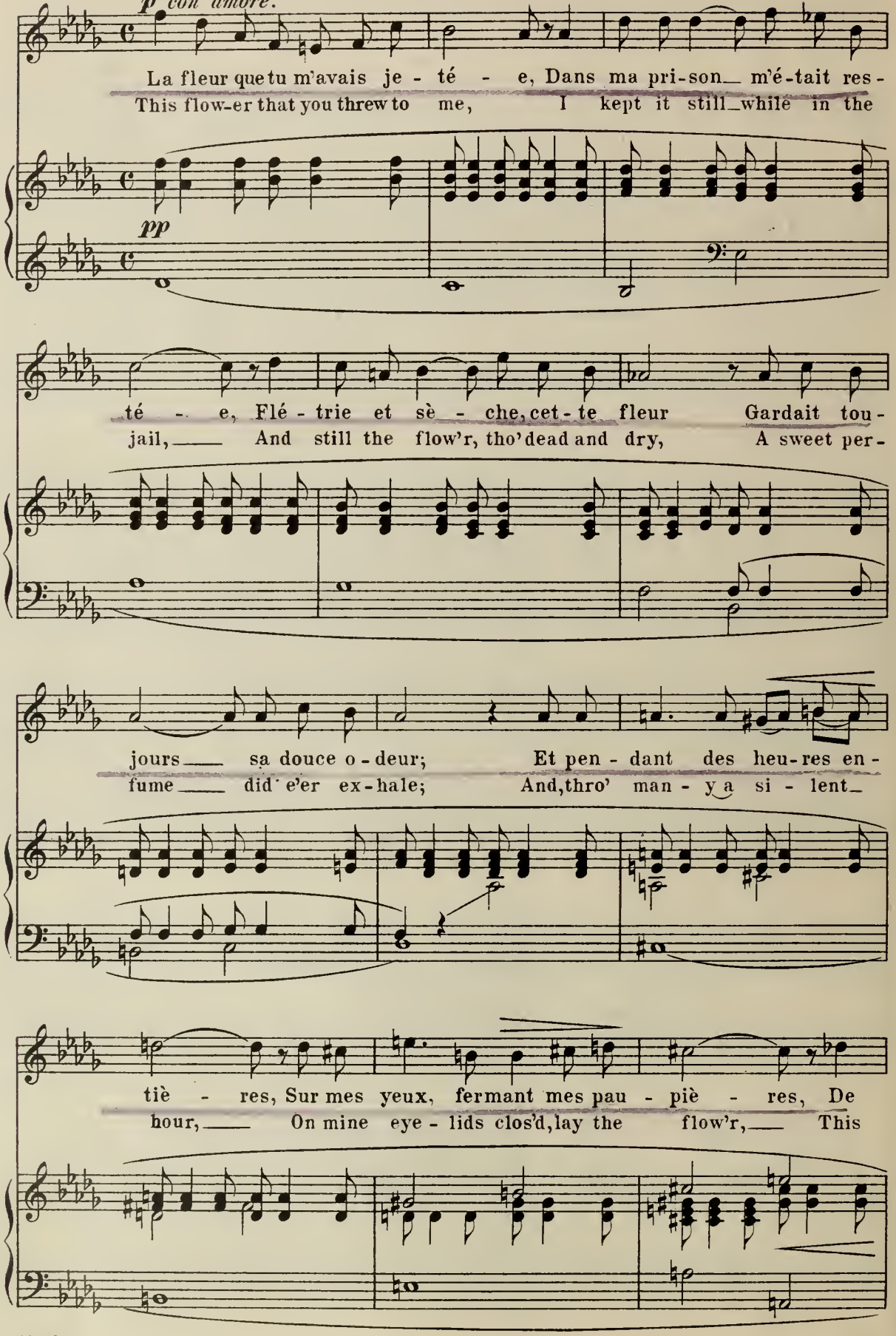

sonne! Ta ra ta ta_ Il part_ il est par - ti! Va-t'en
call! He's off! now he is gone! Go a -
donc, ca - na - ri! Tiens!___
long, sim-ple - ton! Wait!___
(in a rage, throwing
his shako at him.)
prends ton sha-ko, ton sa - bre, ta gi -
here is your cap, your sa - bre, here's your
ber - ne,
pill - box!
Et va-t'en, mon gar - çon, va-t'en!
Now, be-gone, sil - ly boy, be-gone!
Don José. (sadly.)
re-tourne à ta ca - ser - - ne! C'est
And go home to your bar - - racks! How

196
Poco ritenuto. (♩ = 72.)
rit.
a tempo.
pp
mal à toi, Car - men, de te moquer de moi! Je souffre
cru-el 'tis, Car - men, for you to treat me so! 'Tis hard for
p espress.
colla voce.
a tempo. (♩ = 88.)
Ped.
de par-tir, car jamais, ja-mais femme, Ja-mais femme
me to go, No wom-an yet has ev- er, No wom - an
a-vant toi, Non, non, ja - mais, ja-mais femme a-vant
yet, but you, No, no, not one, No wom - an yet, but
toi, Aus-si pro - fon - dé-ment n'a - vait troublé mon â -
you, Has moved my heart as you have done with-out en - deav -
Tempo I.
f Carmen.
p
f
Ta ra ta ta mon Dieu! c'est la re - trai - te! Ta ra ta
Good Lord! it's the re - treat!
me!
or!
(♪ = 152.)
p Tempo I.
12117

p cresc.
f
mf
ta_ je vais être en re - tard! Ô mon
and I shall be too late! O good
cresc.
pp
cresc.
Dieu! ô mon Dieu!___ c'est la re -
Lord! O good Lord!___ it's the re -
trai - te! Je vais être en re -
treat,___ And I shall be too
tard!___ Il perd la tê - te.
late!___ So off he runs_
f
ff
Ped.
ff
il court!___ Et voi - là son a -
he raves!___ Now you see how he
f
p

Poco più mosso.
mour!
loves!
Don José.
Mais
Why,
Ain - si, tu ne crois pas à mon a - mour!
And so, you think I do not love you, then?
Poco più mosso. (♩ = 116.)
non!
no!
Je ne veux rien en -
I'll nei-ther hear, nor
Eh bien! tu m'en-ten - dras!
You don't? Then wait and hear!
ten - dre!
wait!
Tu vas te faire at - ten - dre!
You will sure - ly be late!
Tu m'en-ten - dras!
Now you shall hear!
tu m'en-ten -
Now you shall

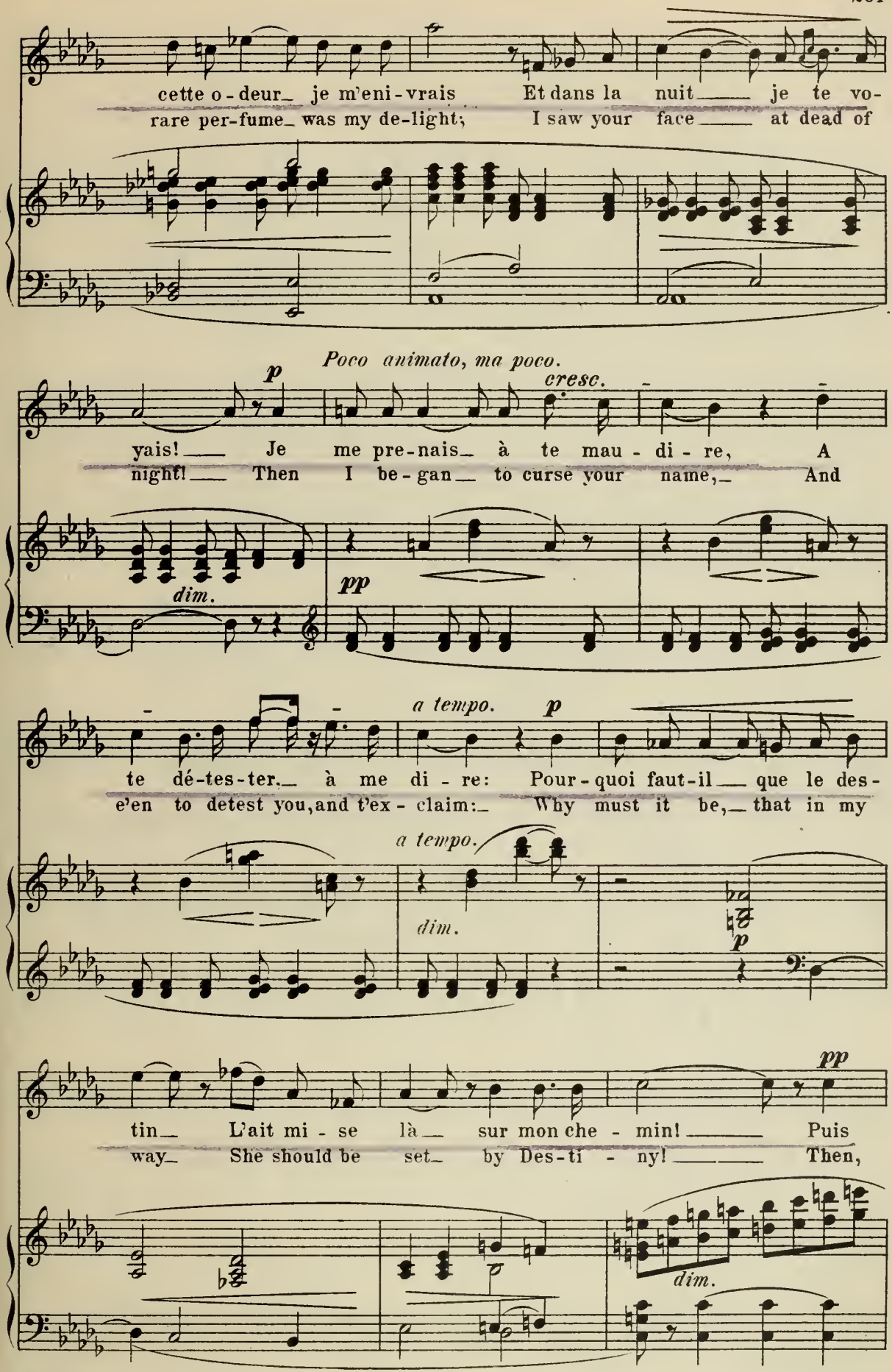

mf
tu vas te faire at - ten - dre Non! non! non!
You will sure - ly be late! No! no! no!
f
dras! oui, tu m'en - ten -
hear! yes, now you shall
p
cresc.
non!
no!
(violently.)
dras! Je le veux Car - men, tu m'en-ten -
hear! But you must, Car - men, I say, you
ff
Andante. (♩ = 63.)
(he draws, from the vest of his uniform, the flower which Carmen threw at
dras!
must!
p espress.
him in Act I, and shows it to Carmen.)
cresc.
dim.

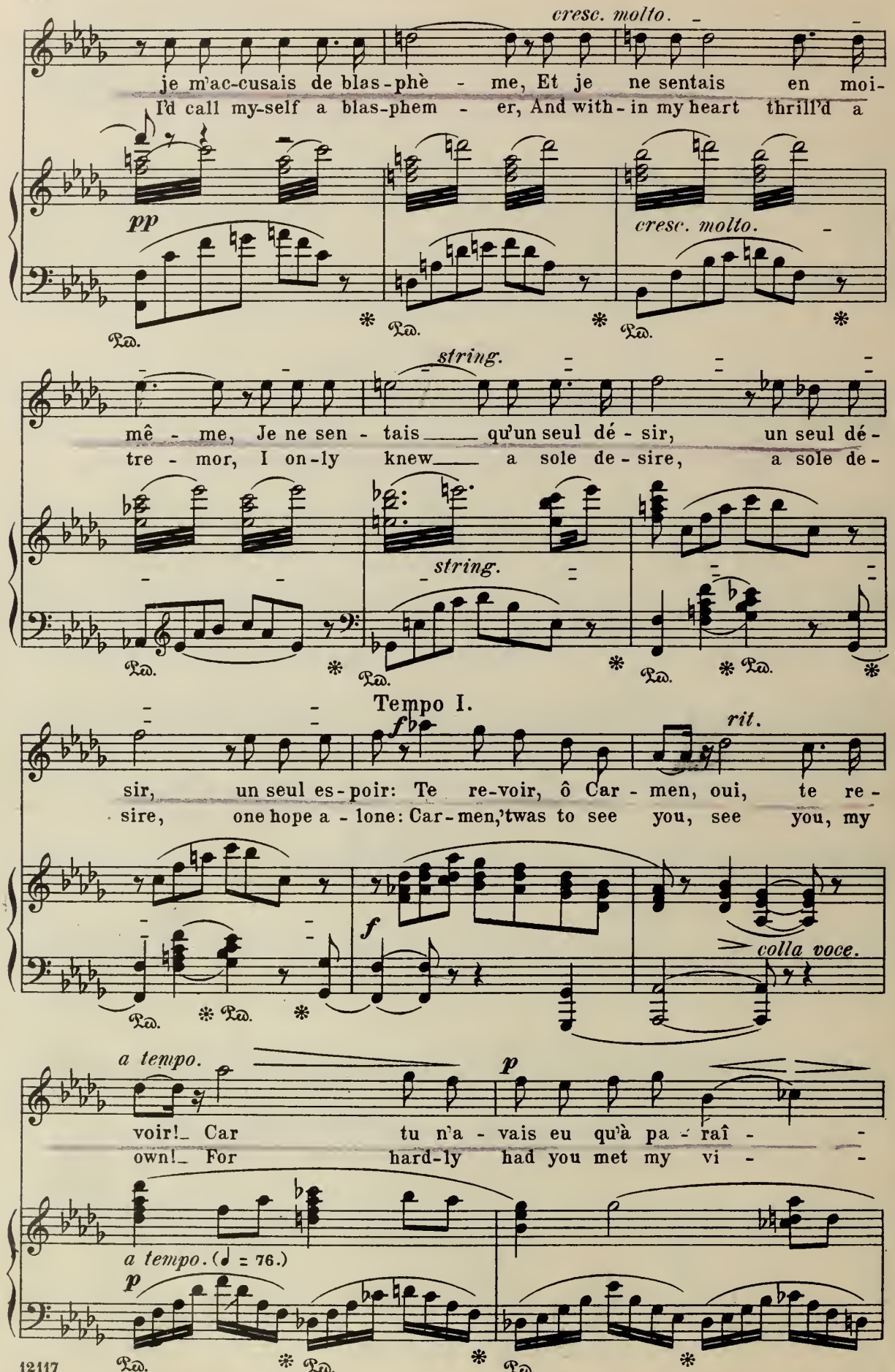
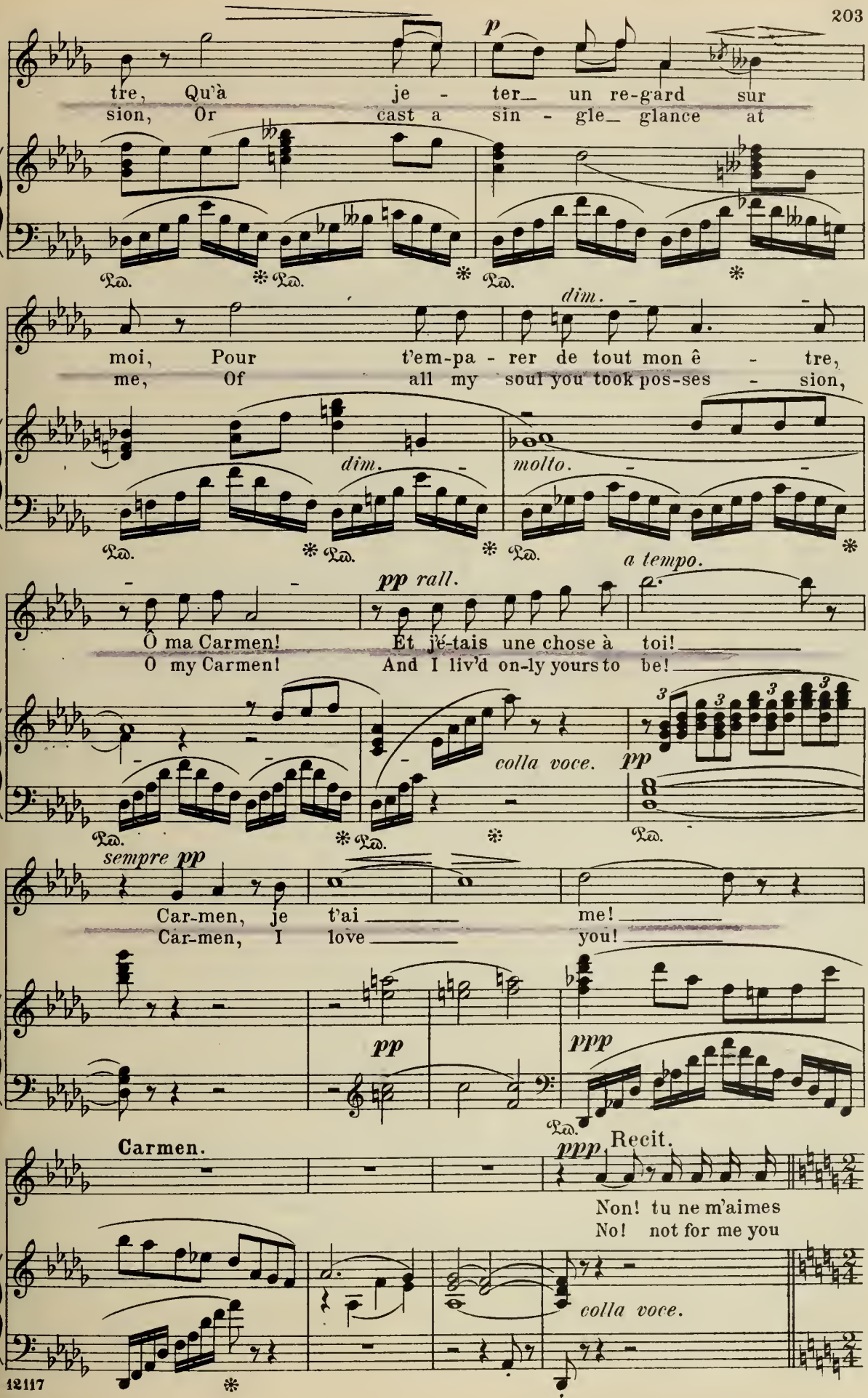
Andantino. (♩ = 69.)

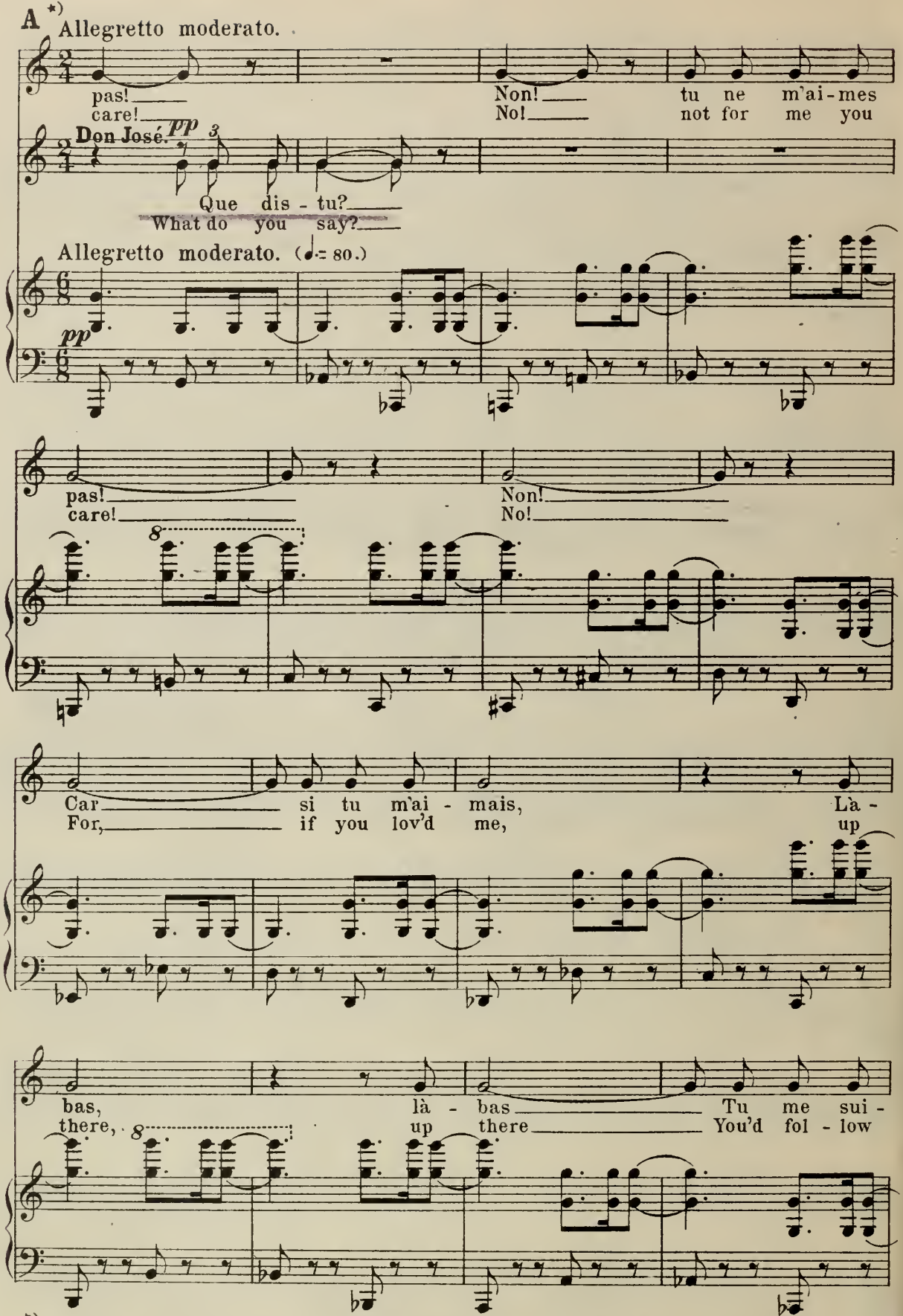
Don José.

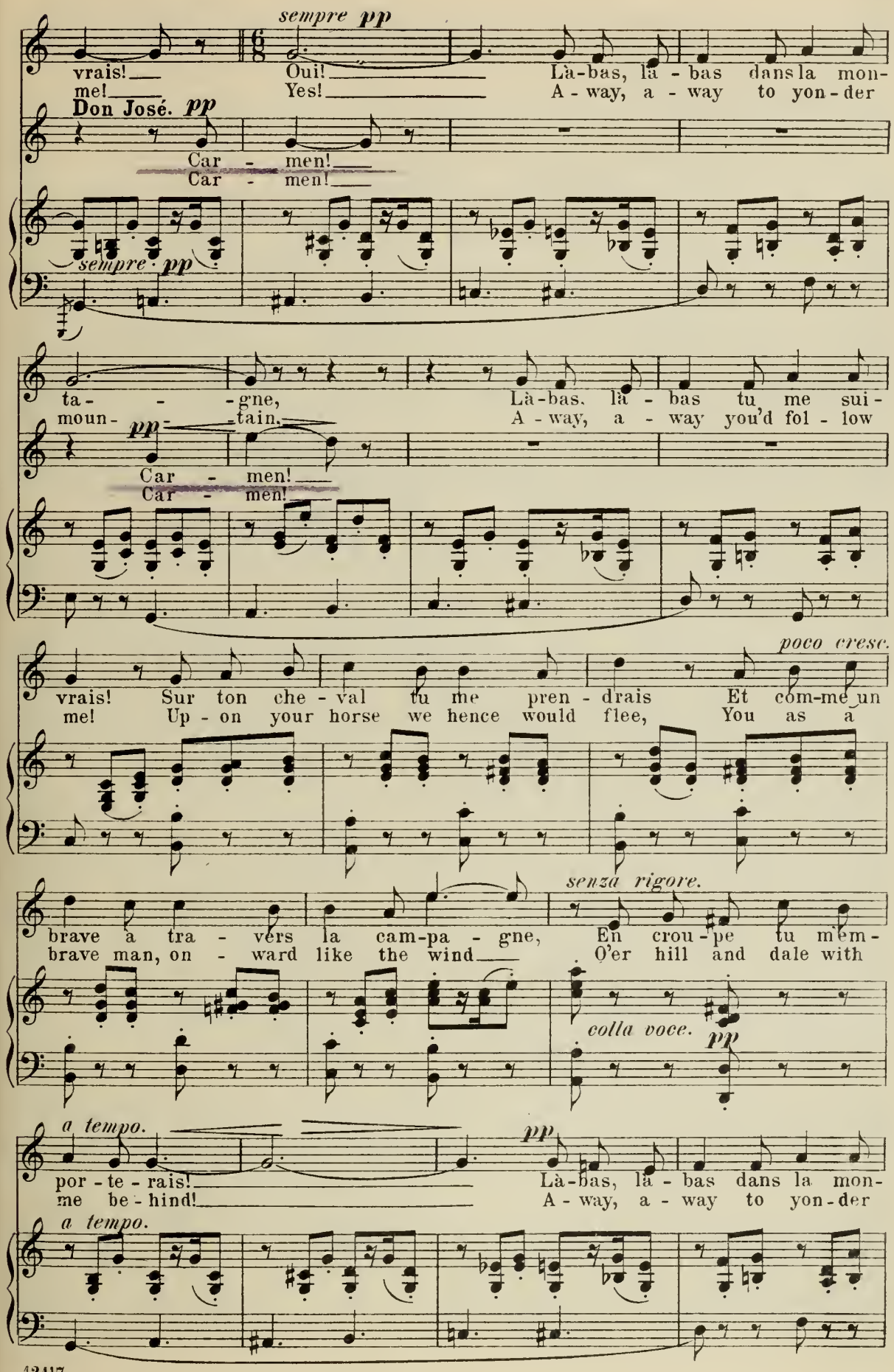
p con amore.

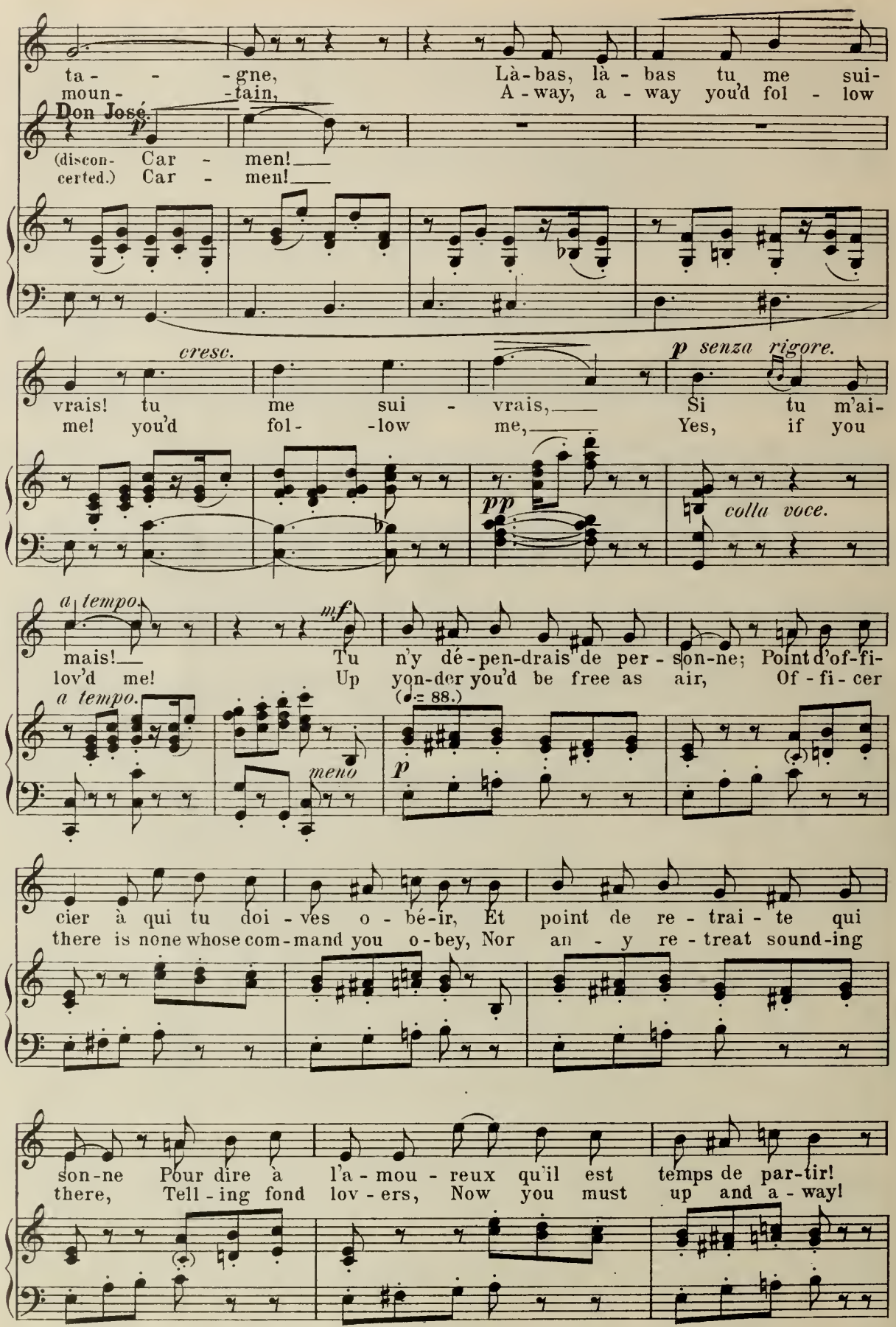


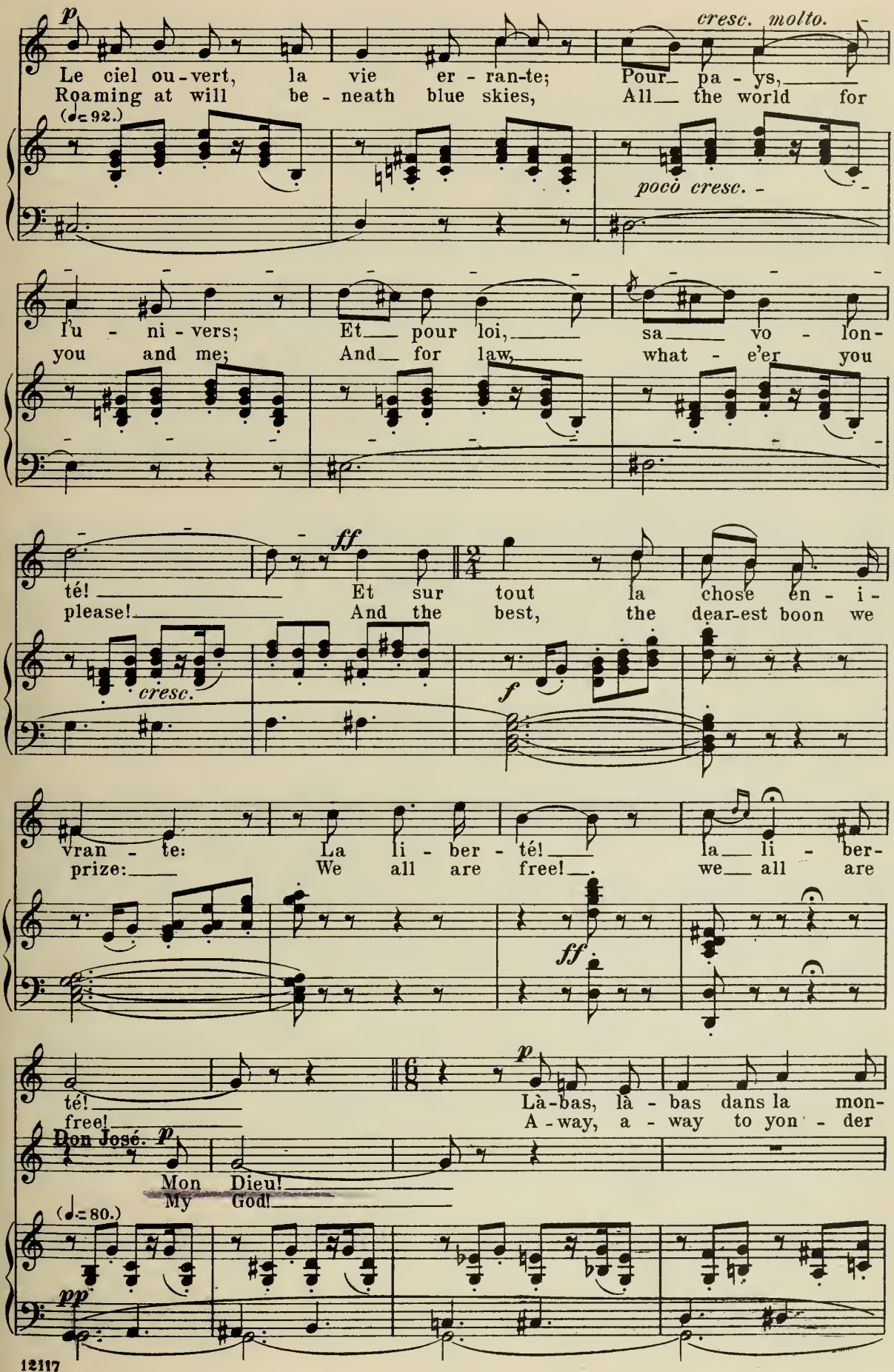
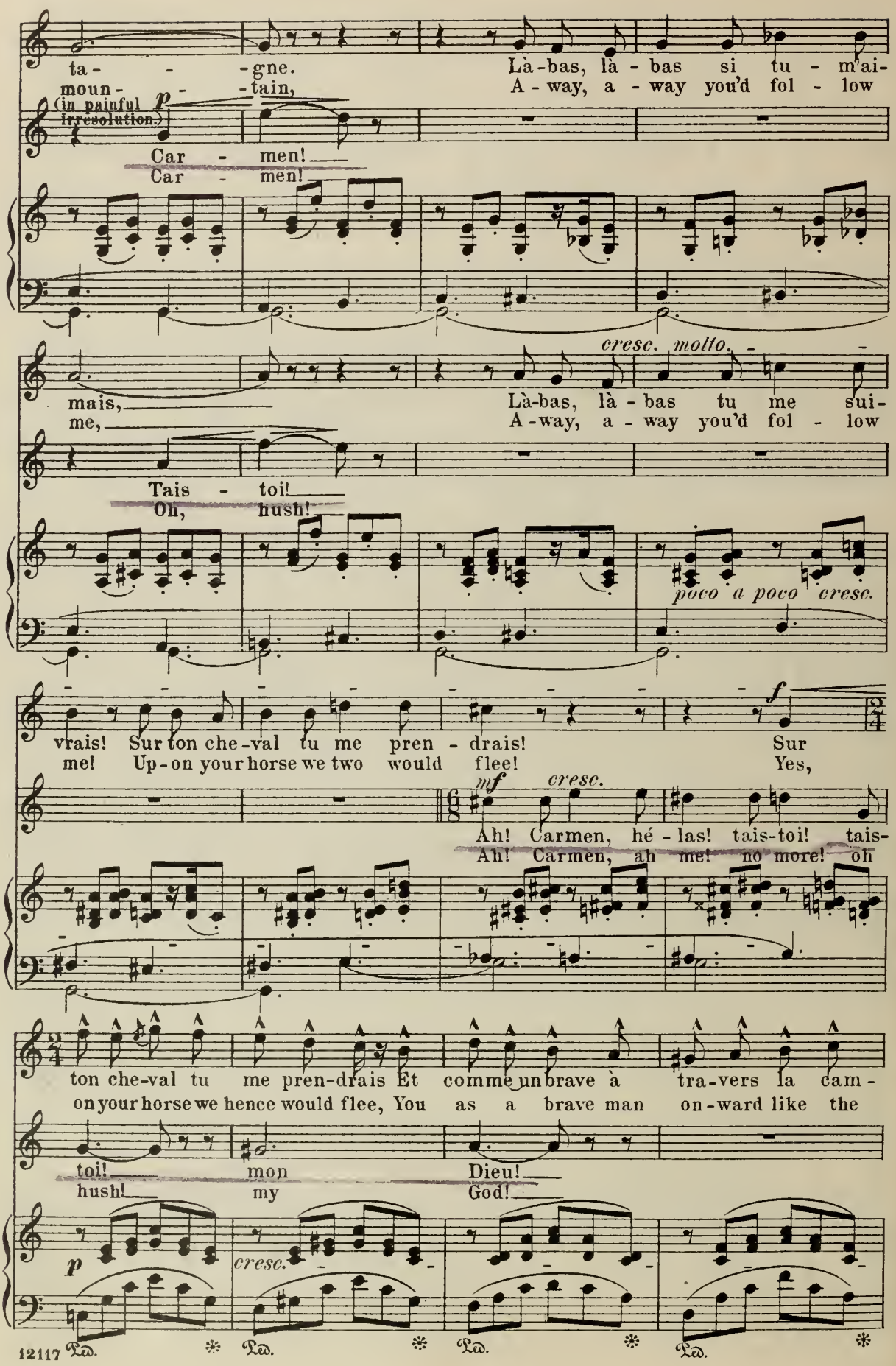

cette o-deur_ je m'eni-vrais Et dans la nuit___ je te vo-
rare per-fume_ was my de-light; I saw your face___ at dead of
Poco animato, ma poco.
p
cresc.
yais!___ Je me pre-nais_ à te mau-di-re, A
night!___ Then I be-gan_ to curse your name,_ And
dim.
pp
a tempo.
p
te dé-tes-ter,_ à me di-re: Pour-quoi faut-il___ que le des-
e'en to detest you, and t'ex-claim:_ Why must it be,_ that in my
a tempo.
dim.
p
pp
tin_ L'ait mi-se là_ sur mon che-min!___ Puis
way_ She should be set_ by Des-ti-ny!___ Then,
dim.

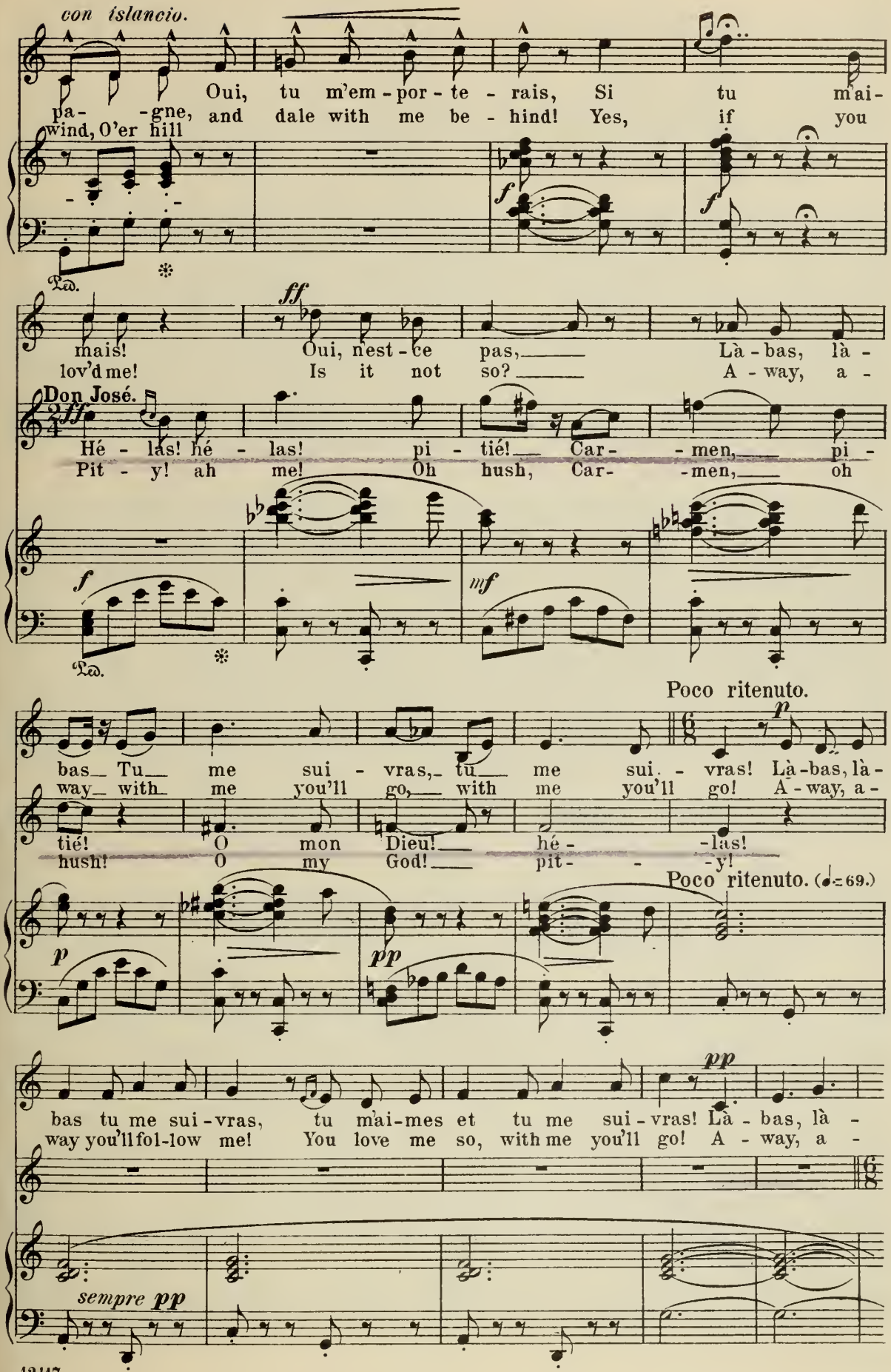

cresc. molto.
je m'ac-cusais de blas-phè - me, Et je ne sentais en moi-
I'd call my-self a blas-phem - er, And with-in my heart thrill'd a
pp
cresc. molto.
Ped. * Ped. * Ped. *
string.
mê - me, Je ne sen - tais qu'un seul dé - sir, un seul dé-
tre - mor, I on-ly knew a sole de - sire, a sole de-
string.
Ped. * Ped. * Ped. * Ped. *
Tempo I.
rit.
sir, un seul es-poir: Te re-voir, ô Car - men, oui, te re-
sire, one hope a - lone: Car-men, 'twas to see you, see you, my
f
f
colla voce.
Ped. * Ped. *
a tempo.
p
voir! Car tu n'a - vais eu qu'à pa - raî -
own! For hard-ly had you met my vi -
a tempo. (♩ = 76.)
p
Ped. * Ped. * Ped. *

p
tre, Qu'à je - ter un re-gard sur
sion, Or cast a sin - gle glance at
Ped. * Ped. * Ped. *
dim.
moi, Pour t'em-pa - rer de tout mon ê - tre,
me, Of all my soul you took pos-ses - sion,
dim.
molto.
Ped. * Ped. * Ped. *
a tempo.
pp rall.
Ô ma Carmen! Et j'é-tais une chose à toi!
O my Carmen! And I liv'd on-ly yours to be!
colla voce.
pp
Ped. * Ped. *
sempre pp
Car-men, je t'ai me!
Car-men, I love you!
pp
ppp
Ped.
Carmen.
ppp Recit.
Non! tu ne m'aimes
No! not for me you
colla voce.



*) In case the part of this duet included between A and B (page 210) is too low for the voice of the artist singing the rôle of Carmen, transpose a tone higher (without transition).

sempre pp
vrais!
me!
Oui!
Yes!
Là-bas, là - bas dans la mon-
A - way, a - way to yon - der
Don José. pp
Car - men!
Car - men!
sempre pp
ta - - - gne,
moun - - - tain.
Là-bas, là - bas tu me sui-
A - way, a - way you'd fol - low
pp
Car - men!
Car - men!
poco cresc.
vrais! Sur ton che - val tu me pren - drais Et com-me un
me! Up - on your horse we hence would flee, You as a
brave à tra - vers la cam-pa - gne,
brave man, on - ward like the wind
En crou - pe tu m'em-
O'er hill and dale with
senza rigore.
colla voce.
pp
a tempo.
por - te - rais!
me be - hind!
Là-bas, là - bas dans la mon-
A - way, a - way to yon - der
pp
a tempo.


ta - - -gne, Là-bas, là - bas tu me sui-
moun- -tain, A - way, a - way you'd fol - low
Don José.
p
(discon- Car - men!
certed.) Car - men!
cresc.
p senza rigore.
vrais! tu me sui - vrais, Si tu m'ai-
me! you'd fol- -low me, Yes, if you
pp
colla voce.
a tempo.
mf
mais! Tu n'y dé-pen-drais de per - son-ne; Point d'of-fi-
lov'd me! Up yon-der you'd be free as air, Of - fi - cer
a tempo.
(♩= 88.)
meno
p
cier à qui tu doi - ves o - bé-ir, Et point de re - trai - te qui
there is none whose com-mand you o-bey, Nor an - y re - treat sound-ing
son-ne Pour dire à l'a - mou - reux qu'il est temps de par-tir!
there, Tell - ing fond lov - ers, Now you must up and a - way!


p
cresc. molto.
Le ciel ou-vert, la vie er-ran-te; Pour pa-ys,
Roaming at will be-neath blue skies, All the world for
(♩= 92.)
poco cresc.
l'u-ni-vers; Et pour loi, sa vo-lon-
you and me; And for law, what-e'er you
ff
té! Et sur tout la chose en-i-
please! And the best, the dear-est boon we
cresc.
f
vran-te: La li-ber-té! la li-ber-
prize: We all are free! we all are
ff
té! Là-bas, là-bas dans la mon-
free! A-way, a-way to yon-der
Don José. p
Mon Dieu!
My God!
(♩= 80.)
pp

ta - - - gne.
moun - - - tain,
(in painful irresolution.)
p
Car - men!
Car - men!
Là-bas, là - bas si tu - m'ai-
A - way, a - way you'd fol - low
cresc. molto.
mais,
me,
Là-bas, là - bas tu me sui-
A - way, a - way you'd fol - low
Tais - toi!
Oh, hush!
poco a poco cresc.
vrais! Sur ton che-val tu me pren - drais! Sur
me! Up-on your horse we two would flee! Yes,
f
mf
cresc.
Ah! Carmen, hé - las! tais-toi! tais-
Ah! Carmen, ah me! no more! oh
ton che-val tu me pren-drais Et comme un brave à tra-vers la cam-
on your horse we hence would flee, You as a brave man on-ward like the
toi! mon Dieu!
hush! my God!
p
cresc.
12117


con slancio.
Oui, tu m'em-por-te-rais, Si tu m'ai-
pa--gne, and dale with me be-hind! Yes, if you
wind, O'er hill
Ped.
ff
mais! Oui, n'est-ce pas, Là-bas, là-
lov'd me! Is it not so? A-way, a-
Don José.
ff
Hé-las! hé-las! pi-tié! Car--men, pi-
Pit-y! ah me! Oh hush, Car--men, oh
f
mf
Poco ritenuto.
p
bas Tu me sui-vras, tu me sui-vras! Là-bas, là-
way with me you'll go, with me you'll go! A-way, a-
tié! O mon Dieu! hé--las!
hush! O my God! pit--y!
Poco ritenuto. (♩=69.)
p
pp
pp
bas tu me sui-vras, tu m'ai-mes et tu me sui-vras! Là-bas, là-
way you'll fol-low me! You love me so, with me you'll go! A-way, a-
sempre pp

Tempo I.

bas em - por - - te - moi!
way with me you'll go!

Ah! tais - toi! tais - toi!
Ah, no more, no more!

Tempo I.

ppp

cresc.

B Allegro. (♩= 116.) (wresting himself away from Carmen's embraces.)

Don José. *ff*

Non! je ne veux plus t'é - cou -
No! I will not hear what you

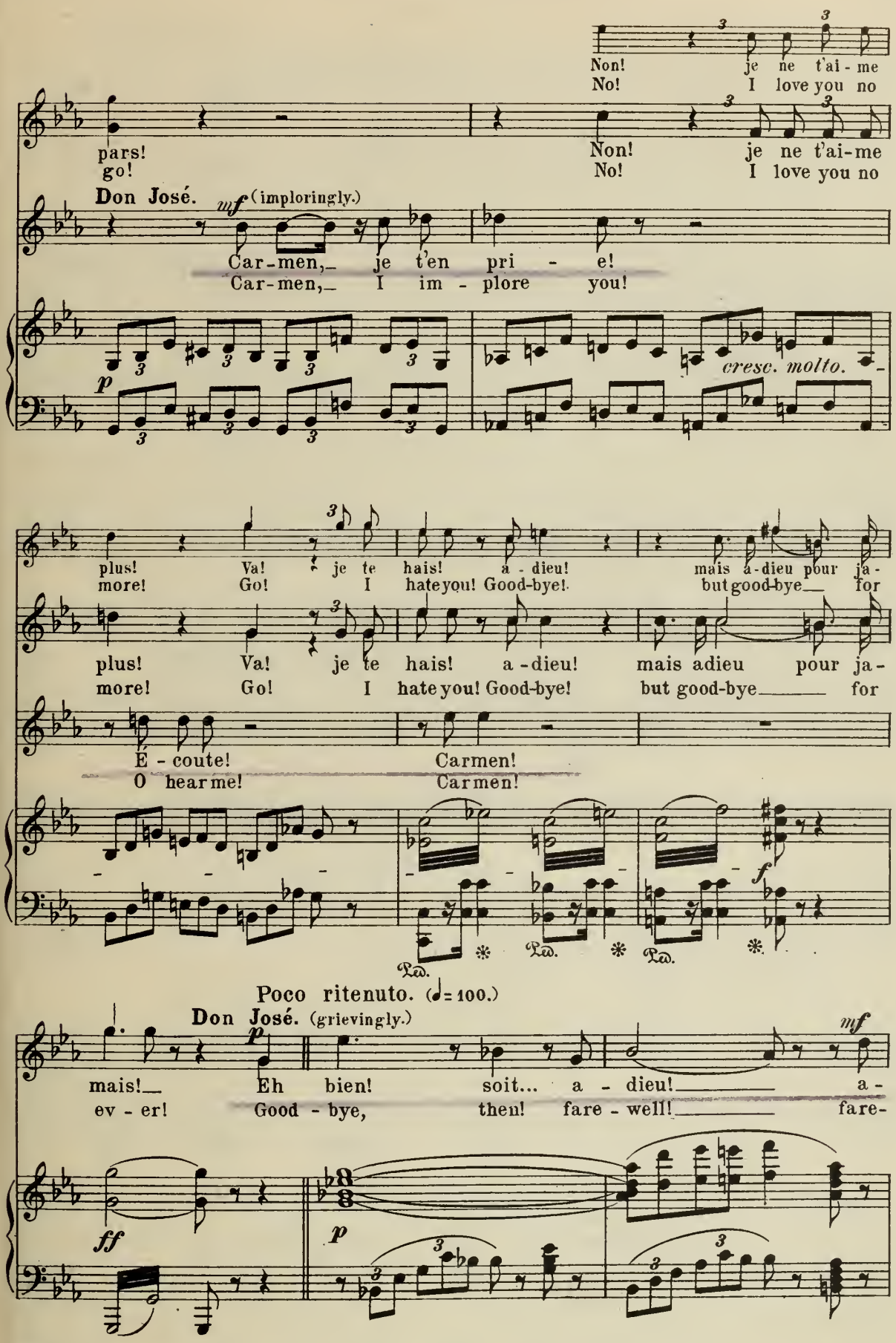
ff dim. molto.

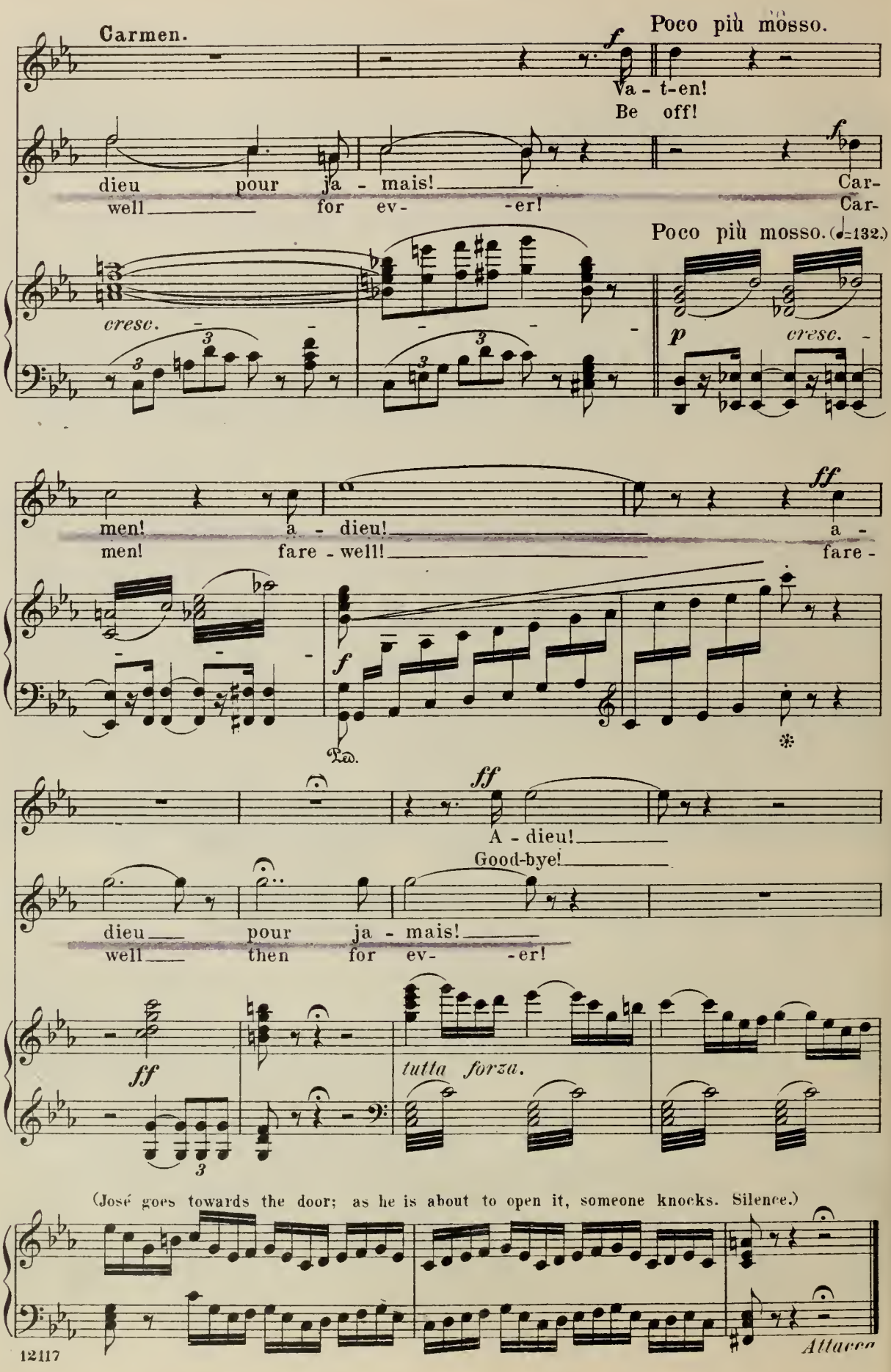
ter! Quitter mon dra-peau dé - ser - ter C'est la
say! De - sert my flag run a - way That is

f Ped. Ped. Ped.

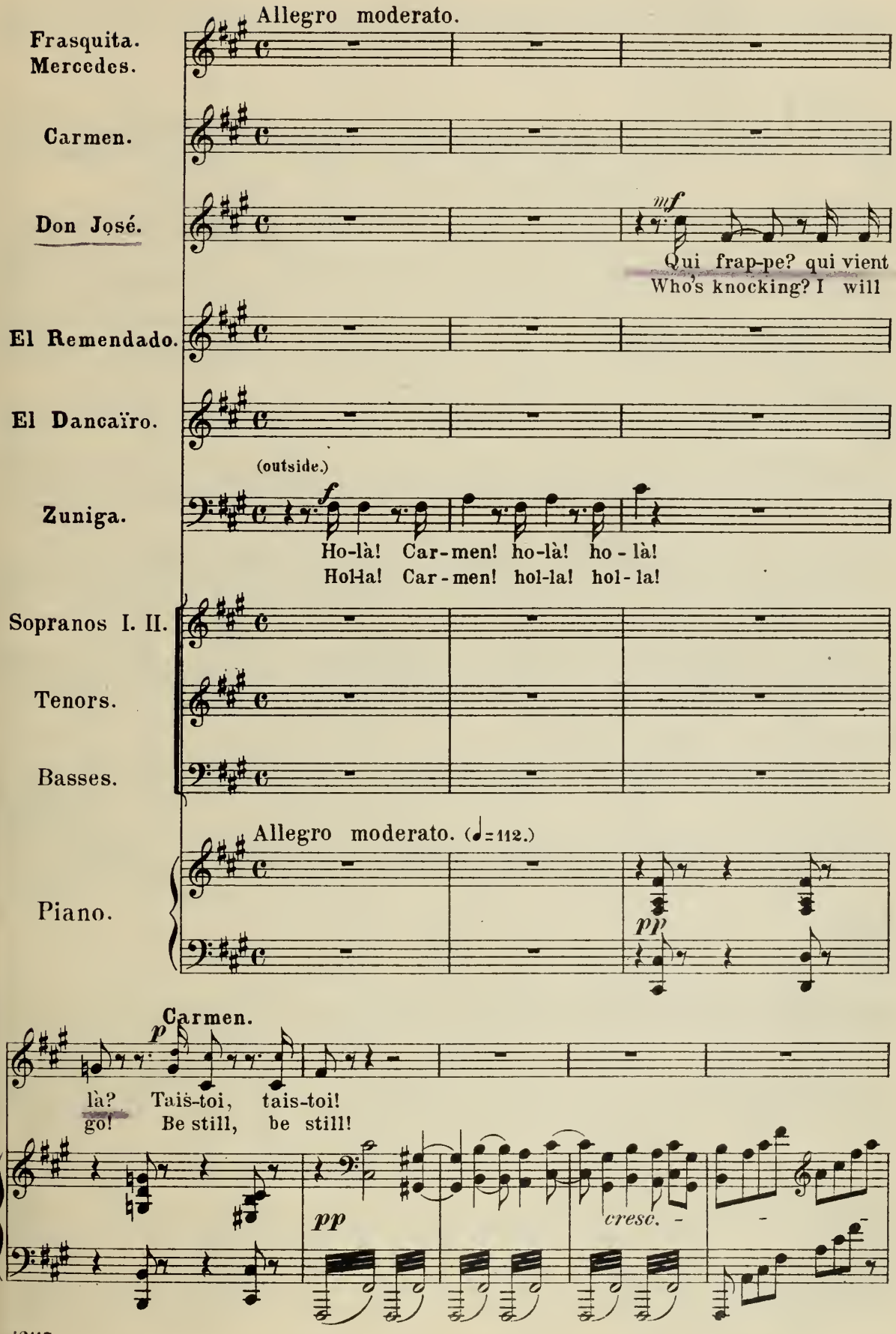
Carmen. (harshly.)

hon - te c'est l'in - fa - mi - e! Je n'en veux pas! Eh bien!
shame that is dis - hon - or! It can-not be! In-deed!

Ped. Ped.

Non! je ne t'ai - me
No! I love you no
pars!
go!
Non! je ne t'ai-me
No! I love you no
Don José. mf (imploringly.)
Car-men,_ je t'en pri - e!
Car-men,_ I im - plore you!
p
cresc. molto.
plus! Va! je te hais! a - dieu! mais a-dieu pour ja-
more! Go! I hate you! Good-bye! but good-bye_ for
plus! Va! je te hais! a-dieu! mais adieu pour ja-
more! Go! I hate you! Good-bye! but good-bye_____ for
É - coute! Carmen!
O hear me! Carmen!
f
Ped. * Ped. * Ped. *
Poco ritenuto. (♩= 100.)
Don José. (grievingly.)
p
mf
mais!_ Eh bien! soit... a - dieu!_____ a-
ev - er! Good - bye, then! fare - well!_____ fare-
ff
p


Carmen.
Poco più mosso.
Va - t-en!
Be off!
dieu pour ja - mais!
well for ev- -er!
Car-
Car-
Poco più mosso. (♩=132.)
cresc.
cresc.
men! a - dieu!
men! fare - well!
a -
fare -
A - dieu!
Good-bye!
dieu pour ja - mais!
well then for ev- -er!
tutta forza.
(José goes towards the door; as he is about to open it, someone knocks. Silence.)
Attacca

Nº 18. Finale.


Allegro moderato.
Frasquita.
Mercedes.
Carmen.
Don José.
mf
Qui frap-pe? qui vient
Who's knocking? I will
El Remendado.
El Dancaïro.
(outside.)
Zuniga.
f
Ho-là! Car-men! ho-là! ho-là!
Hol-la! Car-men! hol-la! hol-la!
Sopranos I. II.
Tenors.
Basses.
Allegro moderato. (♩=112.)
Piano.
pp
Carmen.
p
là? Tais-toi, tais-toi!
go! Be still, be still!
pp
cresc.

Zuniga. (enters after forcing the door.) (he perceives Don José.)

f

J'ou-vre moi-mê-me... et j'en-tre...
As no one an-swers, I'll en-ter!

f *p* tr *legg.*

(to Carmen) *leggiero.*

p

Ah!_ fi! ah! fi! la bel-le! Le choix n'est pas heu-
Oh,_ fie! oh, fie, my charmer! Your taste_ is not the

reux! c'est se mé-sal-li-er De pren-dre le sol-dat___
best! The match is sure-ly bad To take a plain dra-goon___

Don José. (calmly, but resolutely.)

(to Don José.)

ff

quand on a l'of-fi-cier._ Al-lons, dé-cam-pe! Non!
when a cap-tain's to be had!_ And you_ be off, Sir! No!

f

Zuniga. (sternly.) **Don José.** **Zuniga.** (menacing Don José.)

f *ff*

Si fait!_ tu par-ti-ras! Je ne par-ti-rai pas! Drô-le!
You will!_ Off with you now! I say, I will not go! Fellow!

f *ff*

Allegro moderato.

Carmen. (throwing herself between them.)

mf

Au dia - ble le ja -

Don José. (seizing his sabre.)

You're mad with jealous-

ff

Ton-ner-re! il va pleu-voir des coups!

The dev - il! You'll try a bout with me!

Allegro moderato. (♩=76.)

ff *p*

ff

loux! A moi! à moi!

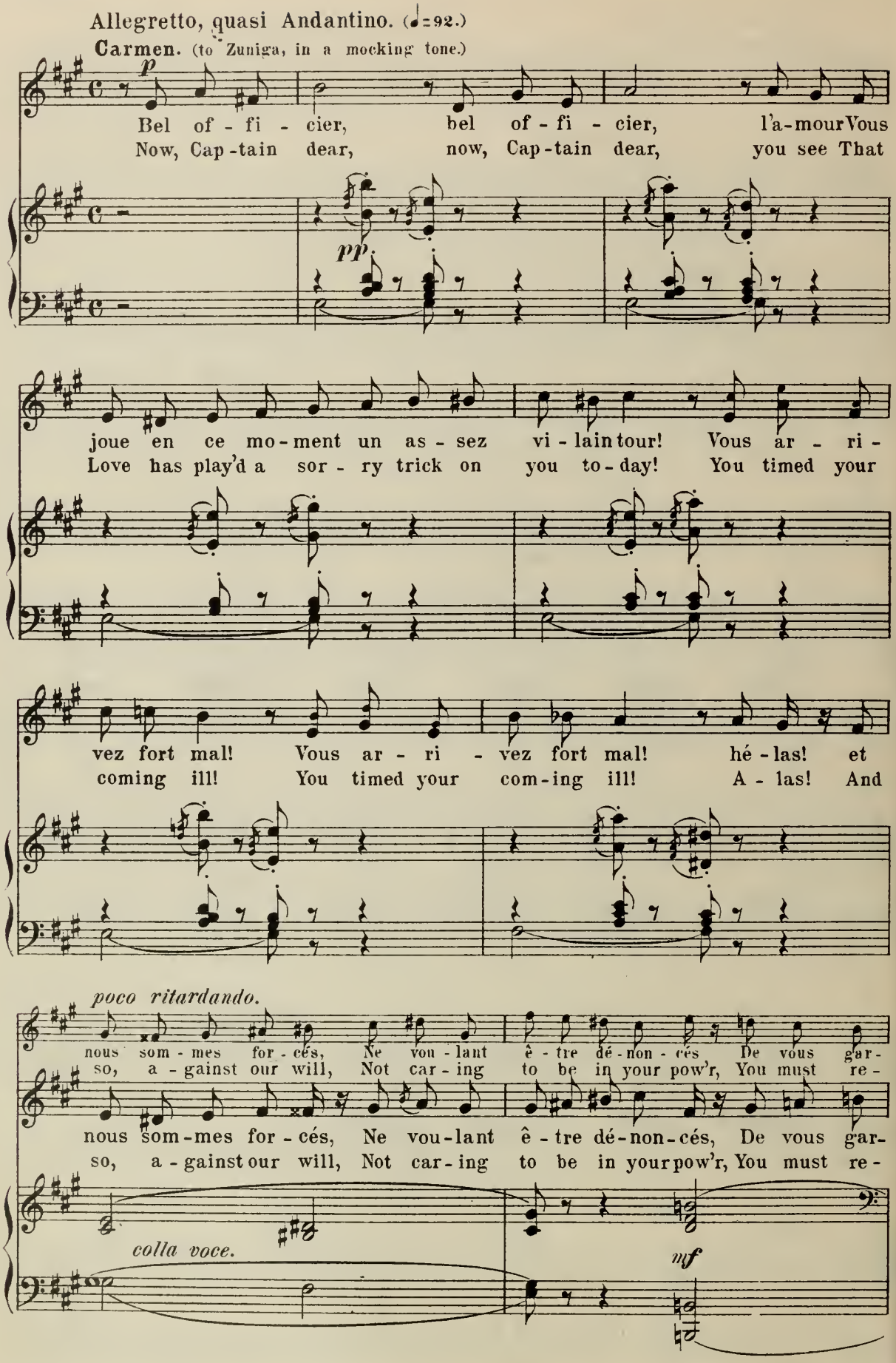
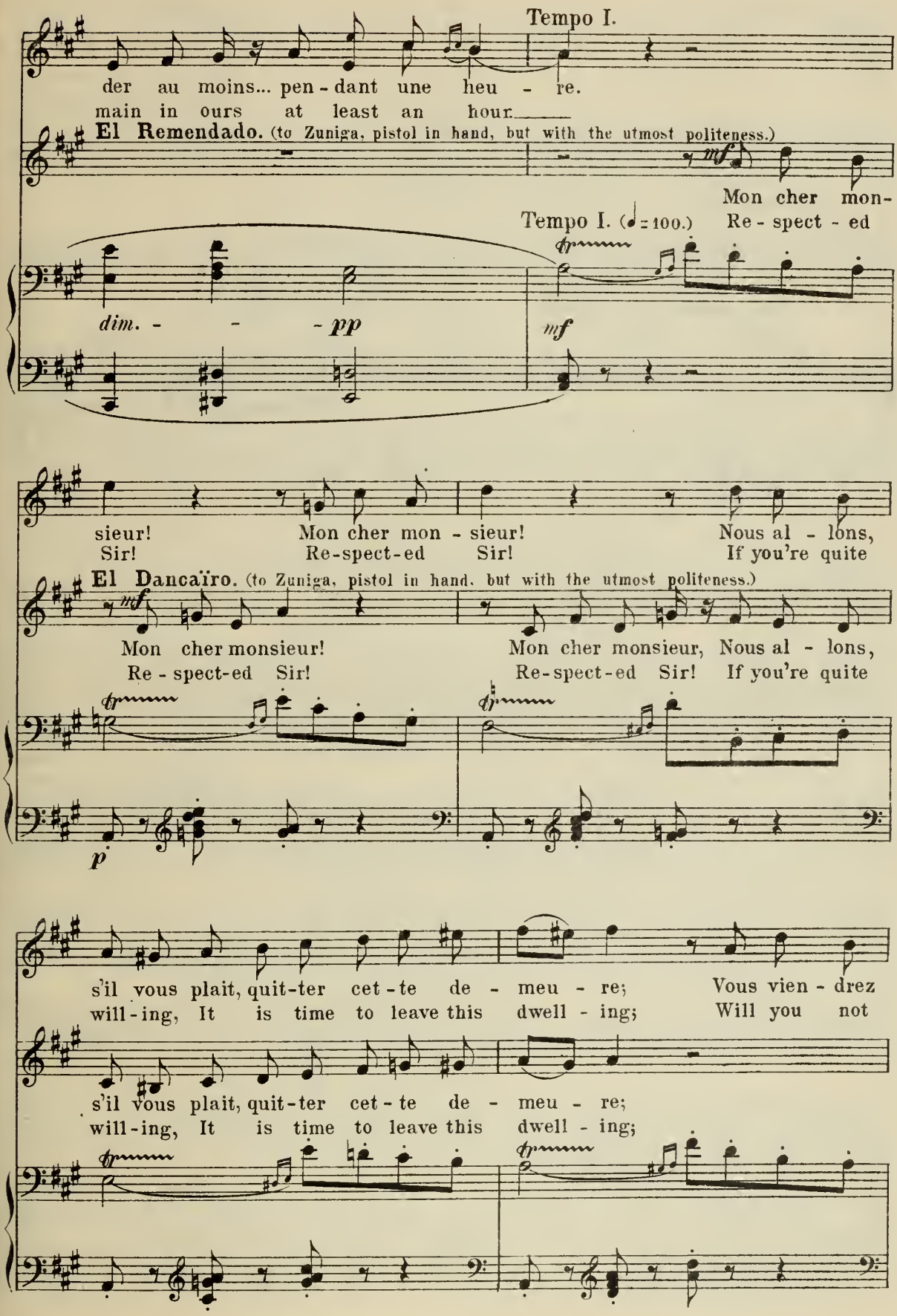
y! Come on! come on!

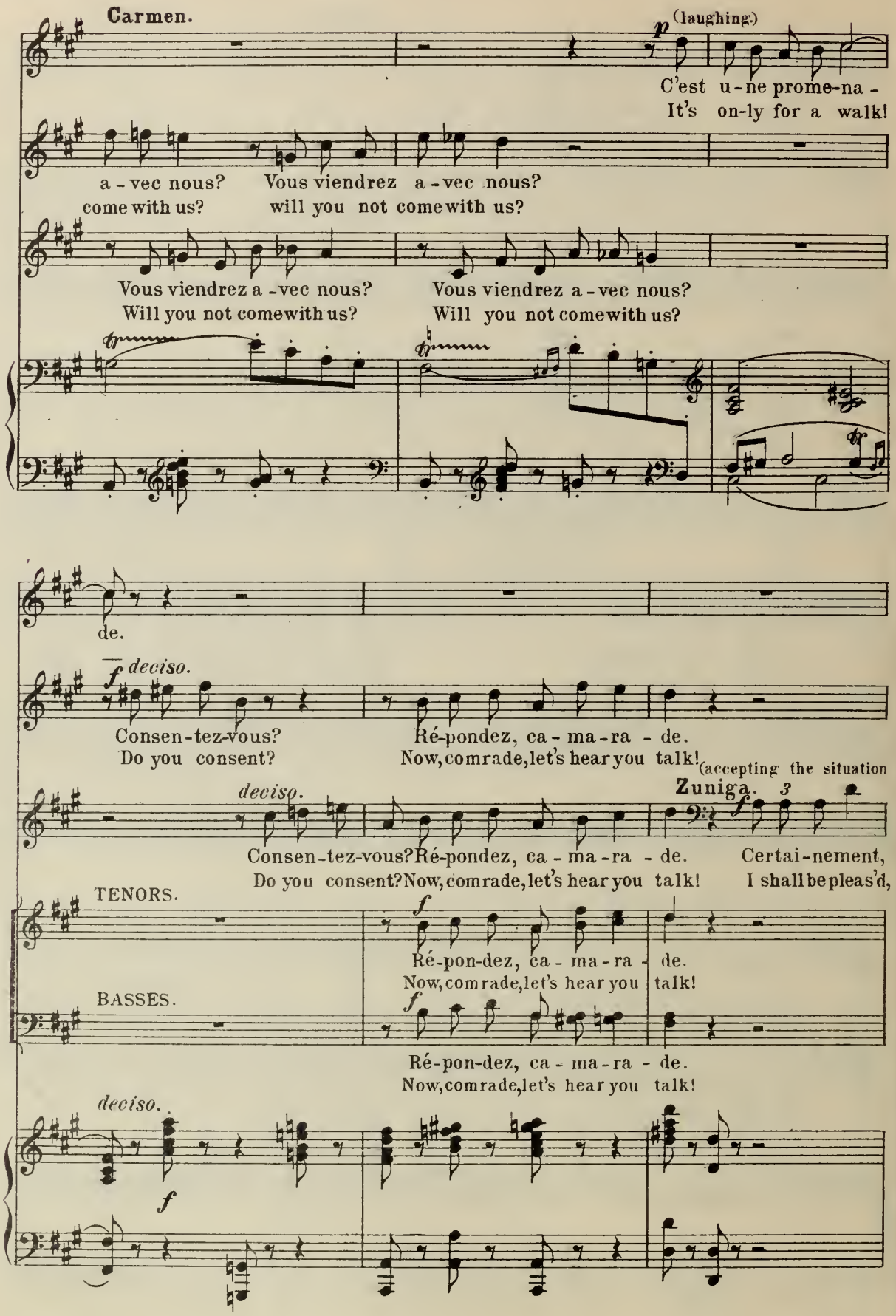
(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado

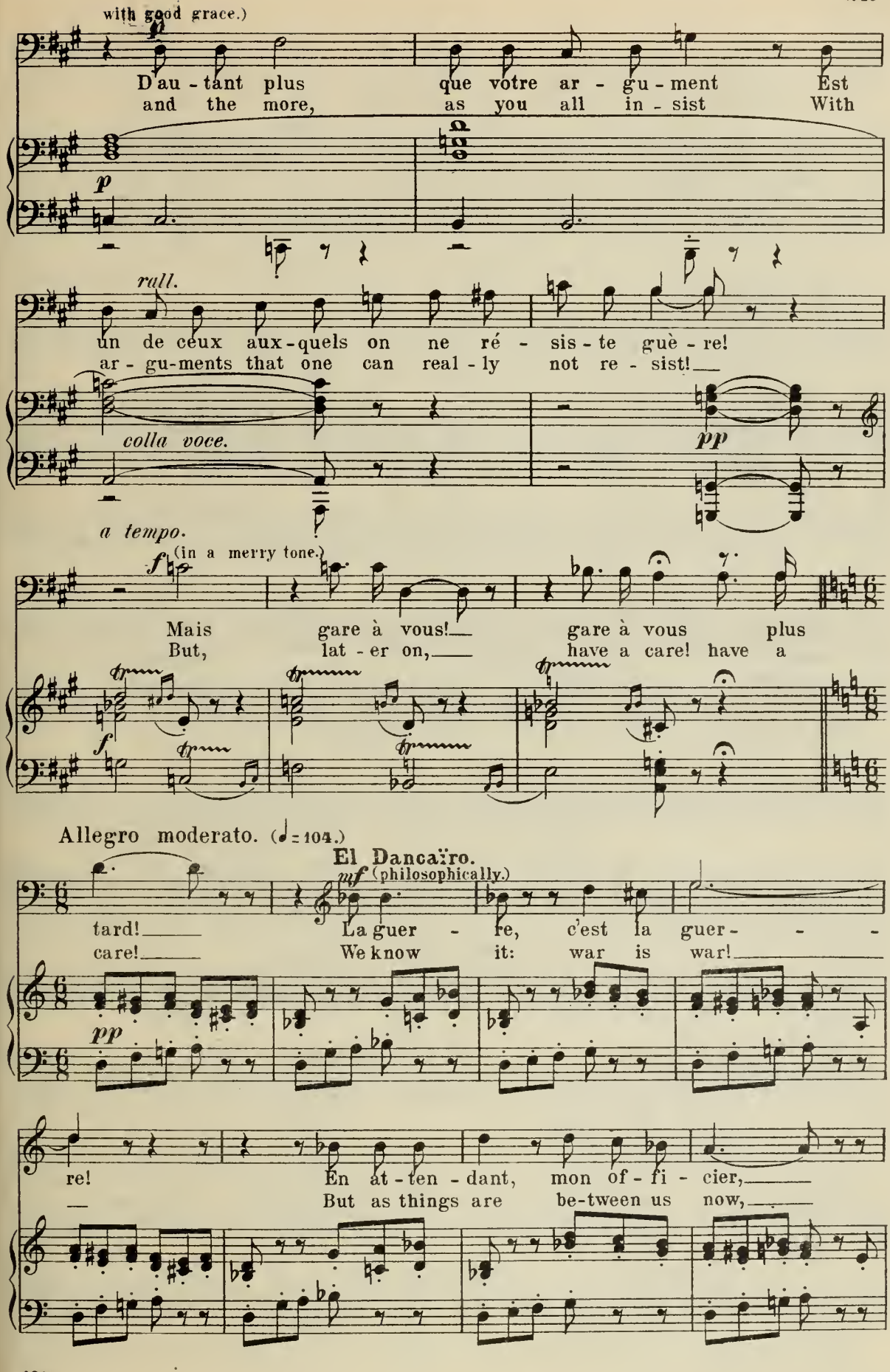
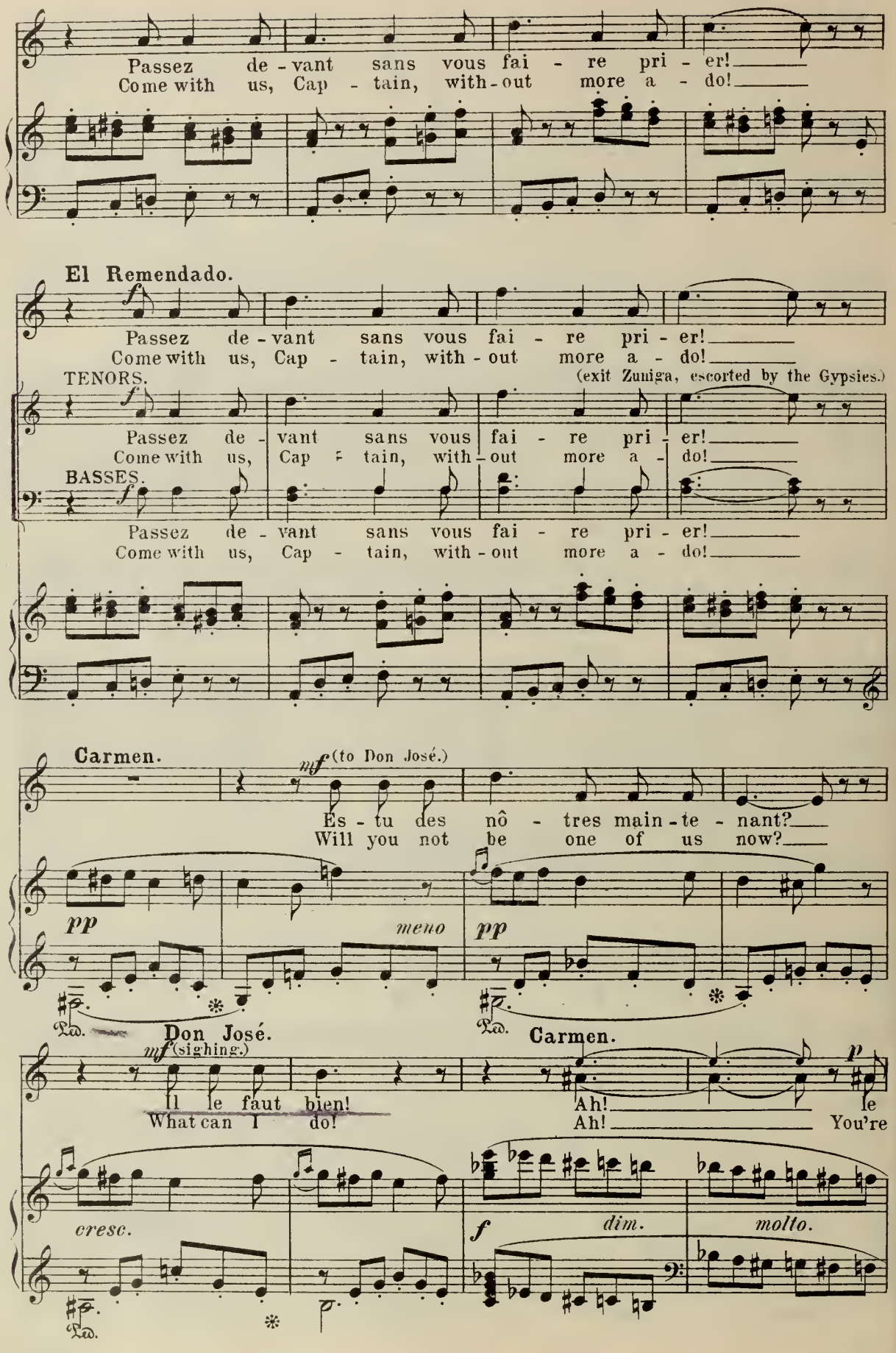
cresc.

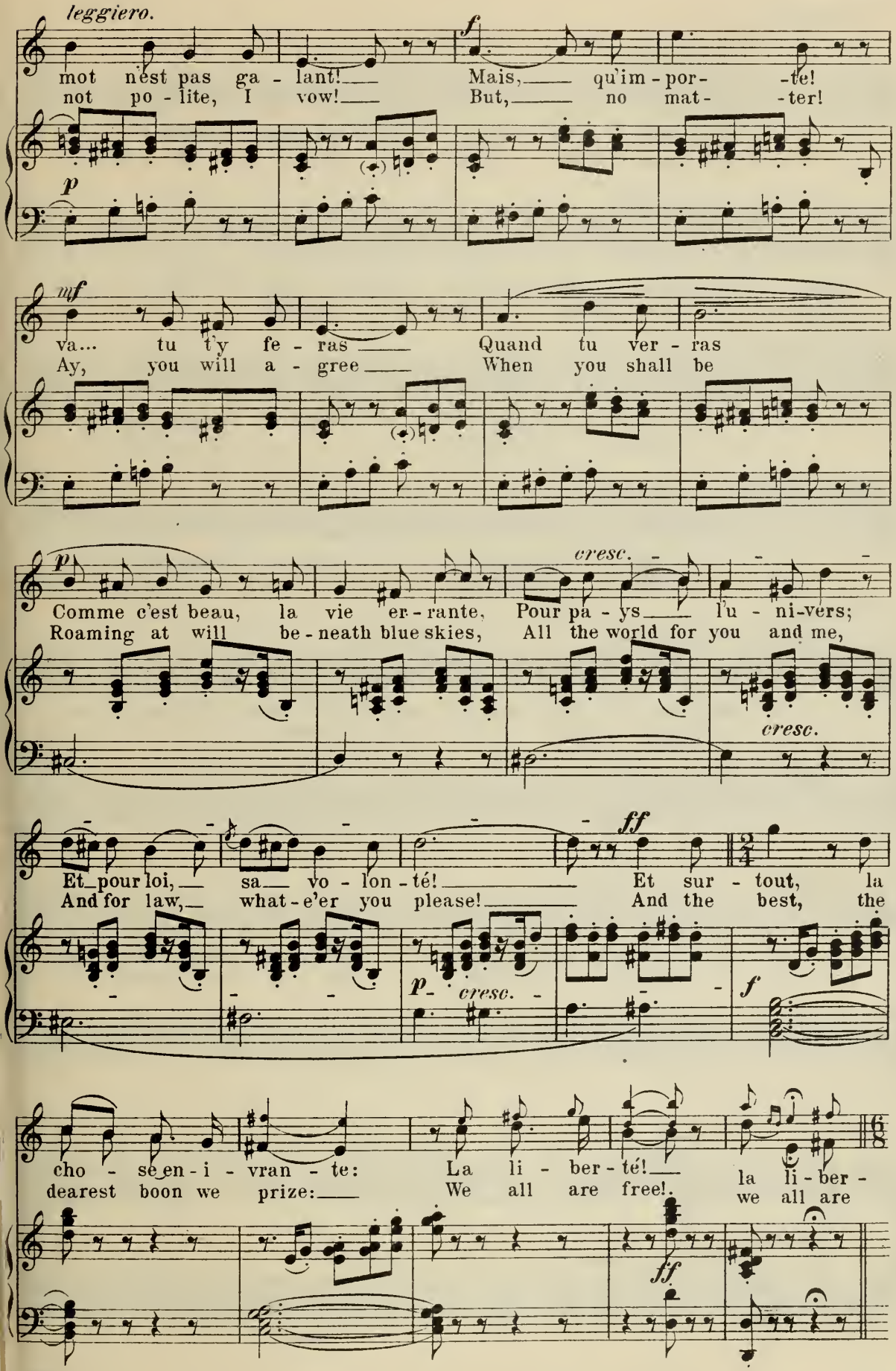
seize Zuniga, and disarm him.)

f *cresc.*

ff

Allegretto, quasi Andantino. (♩=92.)
Carmen. (to Zuniga, in a mocking tone.)
p
Bel of - fi - cier, bel of - fi - cier, l'a-mour Vous
Now, Cap-tain dear, now, Cap-tain dear, you see That
pp
joue en ce mo-ment un as - sez vi - lain tour! Vous ar - ri -
Love has play'd a sor - ry trick on you to-day! You timed your
vez fort mal! Vous ar - ri - vez fort mal! hé - las! et
coming ill! You timed your com-ing ill! A - las! And
poco ritardando.
nous som - mes for - cés, Ne vou - lant ê - tre dé - non - cés De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -
nous som-mes for - cés, Ne vou-lant ê - tre dé-non-cés, De vous gar-
so, a - gainst our will, Not car-ing to be in your pow'r, You must re -
colla voce.
mf

Tempo I.
der au moins... pen - dant une heu - re.
main in ours at least an hour.
El Remendado. (to Zuniga, pistol in hand, but with the utmost politeness.)
Mon cher mon-
Tempo I. (♩=100.)
Re - spect - ed
dim. - - - pp
mf
sieur!
Sir!
Mon cher mon - sieur!
Re-spect-ed Sir!
Nous al - lons,
If you're quite
El Dancaïro. (to Zuniga, pistol in hand, but with the utmost politeness.)
Mon cher monsieur!
Re - spect-ed Sir!
Mon cher monsieur, Nous al - lons,
Re-spect-ed Sir! If you're quite
p
s'il vous plait, quit-ter cet - te de - meu - re;
will - ing, It is time to leave this dwell - ing;
Vous vien - drez
Will you not
s'il vous plait, quit-ter cet - te de - meu - re;
will - ing, It is time to leave this dwell - ing;


Carmen.
p (laughing.)
C'est u-ne prome-na-
It's on-ly for a walk!
a-vec nous? Vous viendrez a-vec nous?
come with us? will you not come with us?
Vous viendrez a-vec nous? Vous viendrez a-vec nous?
Will you not come with us? Will you not come with us?
de.
f deciso.
Consen-tez-vous? Ré-pondez, ca-ma-ra-de.
Do you consent? Now, comrade, let's hear you talk!
(accepting the situation
Zuniga. 3
deciso.
Consen-tez-vous? Ré-pondez, ca-ma-ra-de. Certai-nement,
Do you consent? Now, comrade, let's hear you talk! I shall be pleas'd,
TENORS.
f
Ré-pon-dez, ca-ma-ra-de.
Now, comrade, let's hear you talk!
BASSES.
f
Ré-pon-dez, ca-ma-ra-de.
Now, comrade, let's hear you talk!
deciso.
f


with good grace.)
p
D'au - tant plus que votre ar - gu - ment Est
and the more, as you all in - sist With
p
rall.
un de ceux aux-quels on ne ré - sis - te guè - re!
ar - gu-ments that one can real - ly not re - sist!
colla voce.
pp
a tempo.
f (in a merry tone.)
Mais gare à vous! gare à vous plus
But, lat - er on, have a care! have a
f
Allegro moderato. (♩= 104.)
El Dancaïro.
mf (philosophically.)
tard! La guer - re, c'est la guer - - -
care! We know it: war is war!
pp
re! En at - ten - dant, mon of - fi - cier,
But as things are be-tween us now,

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
El Remendado.
f
Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
(exit Zuniga, escorted by the Gypsies.)
TENORS.
f
Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
BASSES.
f
Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!
Carmen.
mf (to Don José.)
Es - tu des nô - tres main - te - nant?
Will you not be one of us now?
pp
meno
pp
Don José.
mf (sighing.)
Il le faut bien!
What can I do!
Carmen.
p
Ah!
Ah!
le
You're
cresc.
f
dim.
molto.


leggiero.
mot n'est pas ga - lant!
not po - lite, I vow!
Mais, qu'im - por - te!
But, no mat - ter!
va... tu t'y fe - ras
Ay, you will a - gree
Quand tu ver - ras
When you shall be
Comme c'est beau, la vie er - rante,
Roaming at will be - neath blue skies,
Pour pa - ys l'u - ni-vers;
All the world for you and me,
Et pour loi, sa vo - lon - té!
And for law, what - e'er you please!
Et sur - tout, la
And the best, the
cho - se en - i - vran - te:
dearest boon we prize:
La li - ber - té!
We all are free!
la li - ber -
we all are
cresc.
ff
p
f
mf
12117

Frasquita and Mercedes. (Carmen exchanges with Mercedes to the end of the act.)

(to Don José.)

Suis-nous à tra-vers la cam-pa-gne, Viens a-vec
Oh come with us o-ver the plains, Fol-low us

(to Don José.)

té!___ Suis-nous à tra-vers la cam-pa-gne, Viens a-vec
free!___ Oh come with us o-ver the plains, Fol-low us

El Remendado. (to Don José.)

A-mi, suis-nous dans la cam-pa-gne,
Fol-low us, friend, o-ver the plains,

El Dancaïro. (to Don José.)

A-mi, suis-nous dans la cam-pa-gne,
Fol-low us, friend, o-ver the plains,

Chorus.

SOPRANOS I. (to Don José.)

Suis-nous à tra-vers la cam-pa-gne, Viens a-vec
Oh come with us o-ver the plains, Fol-low us

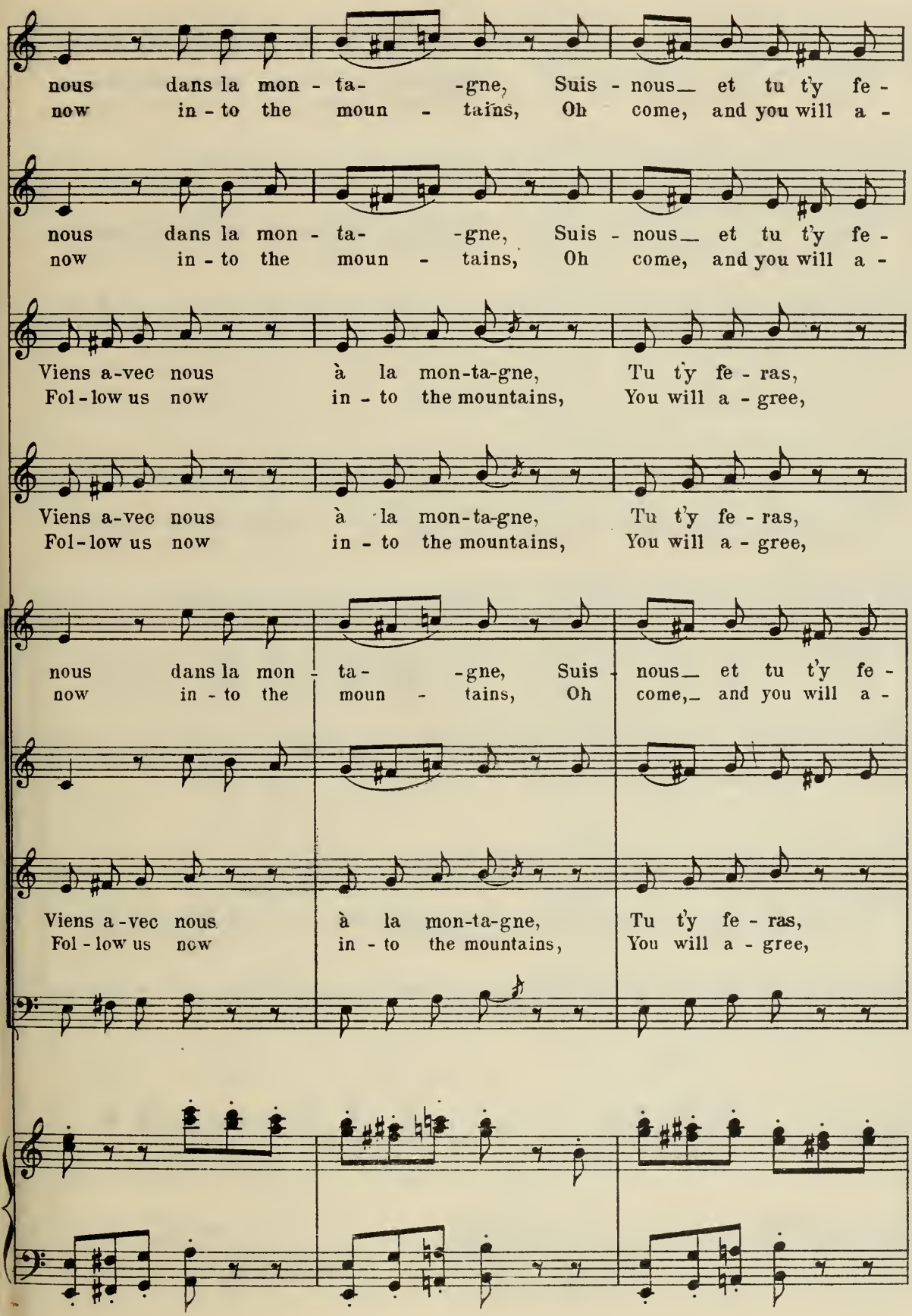
SOPRANOS II. (to Don José.)

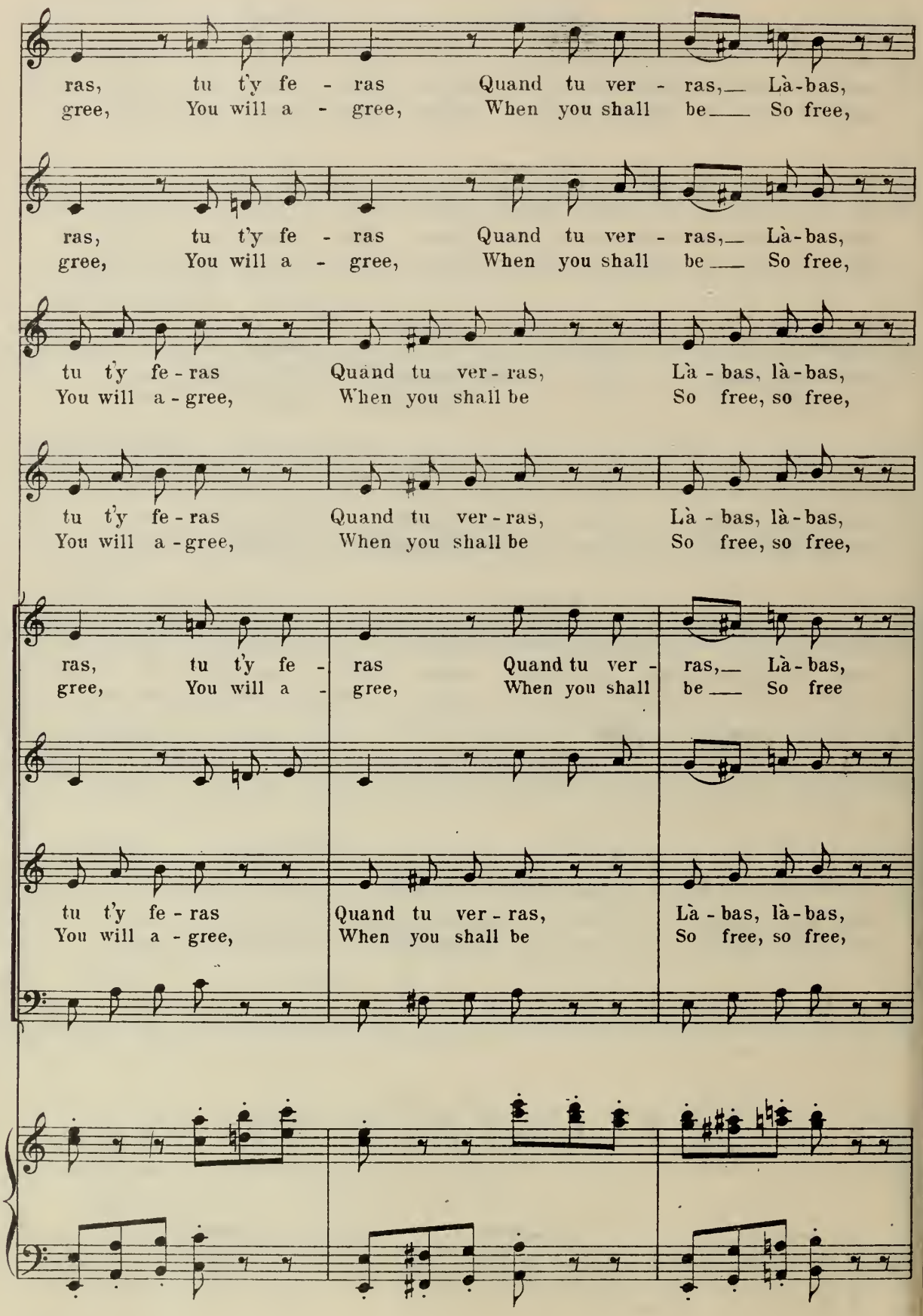
TENORS. (to Don José.)

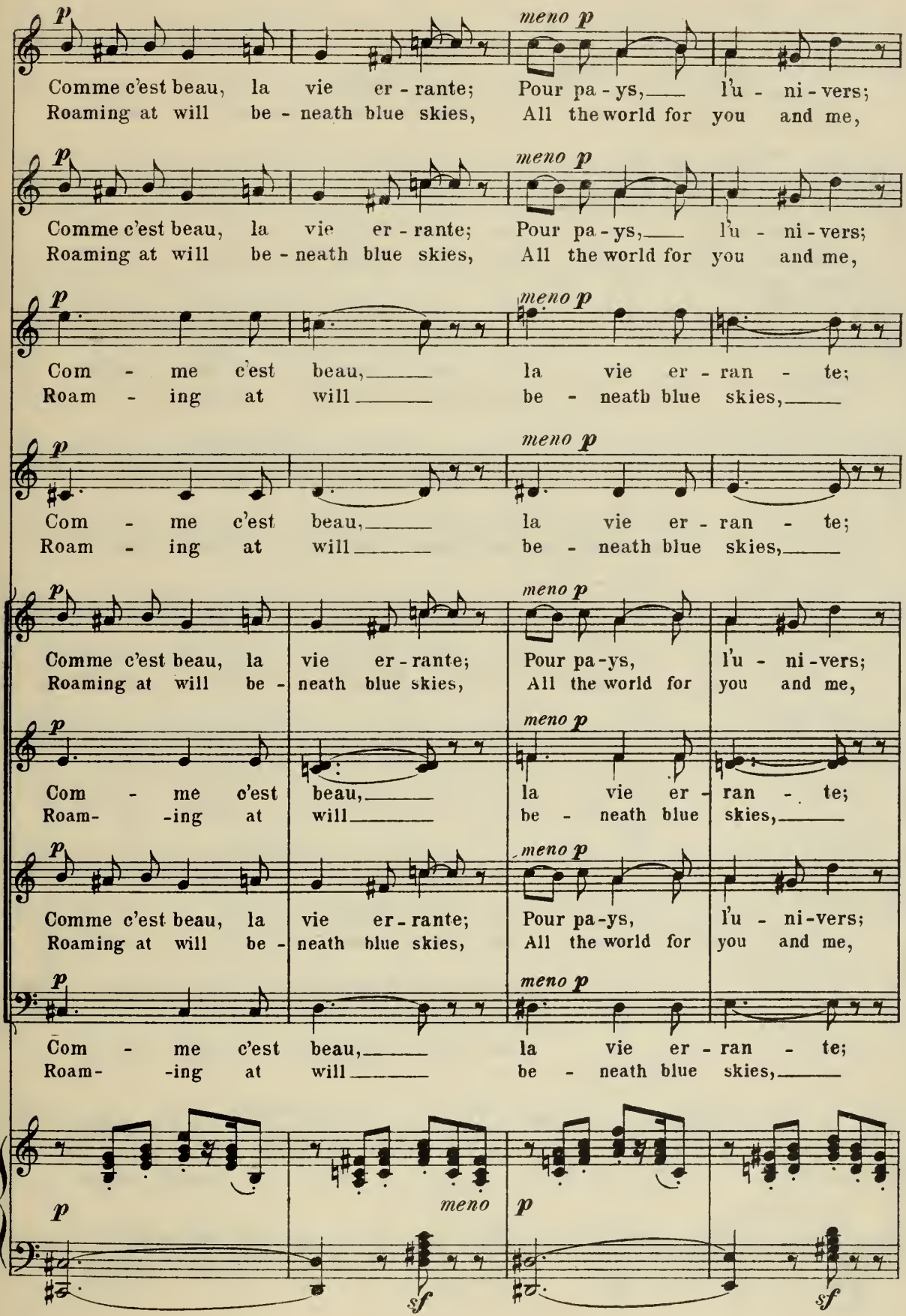
A-mi, suis-nous dans la cam-pa-gne,
Fol-low us, friend, o-ver the plains,

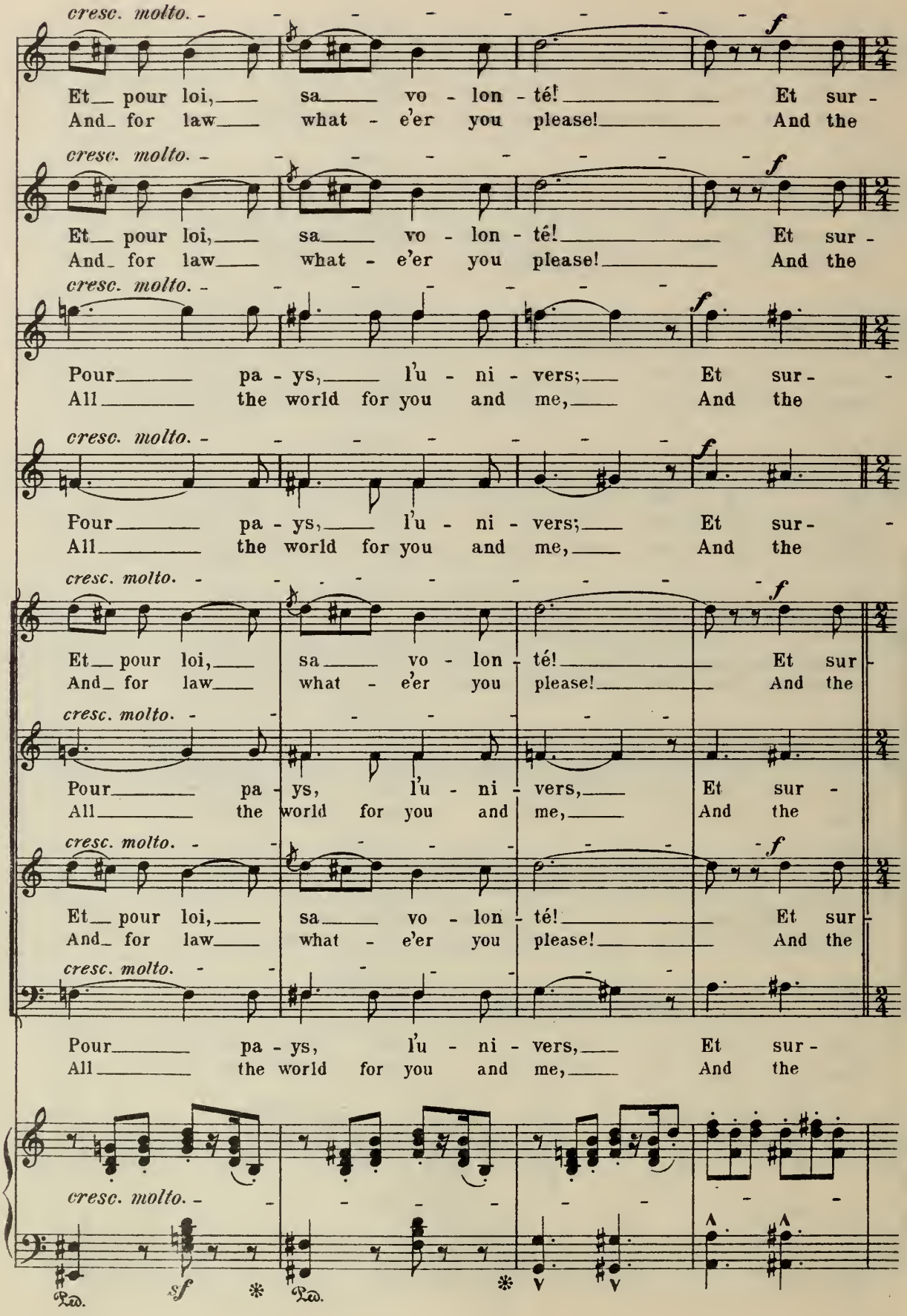
BASSES. (to Don José.)

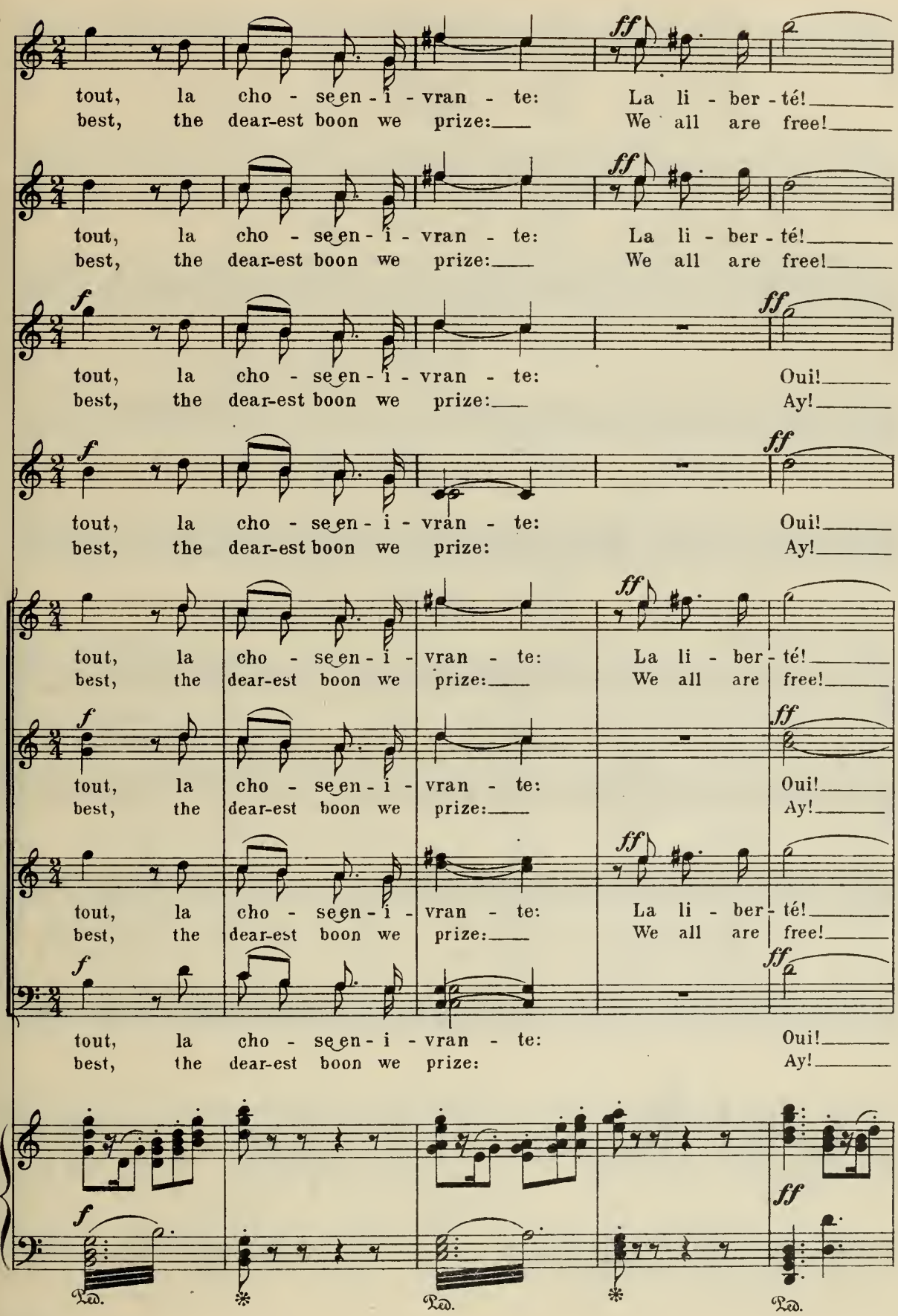
sempre f

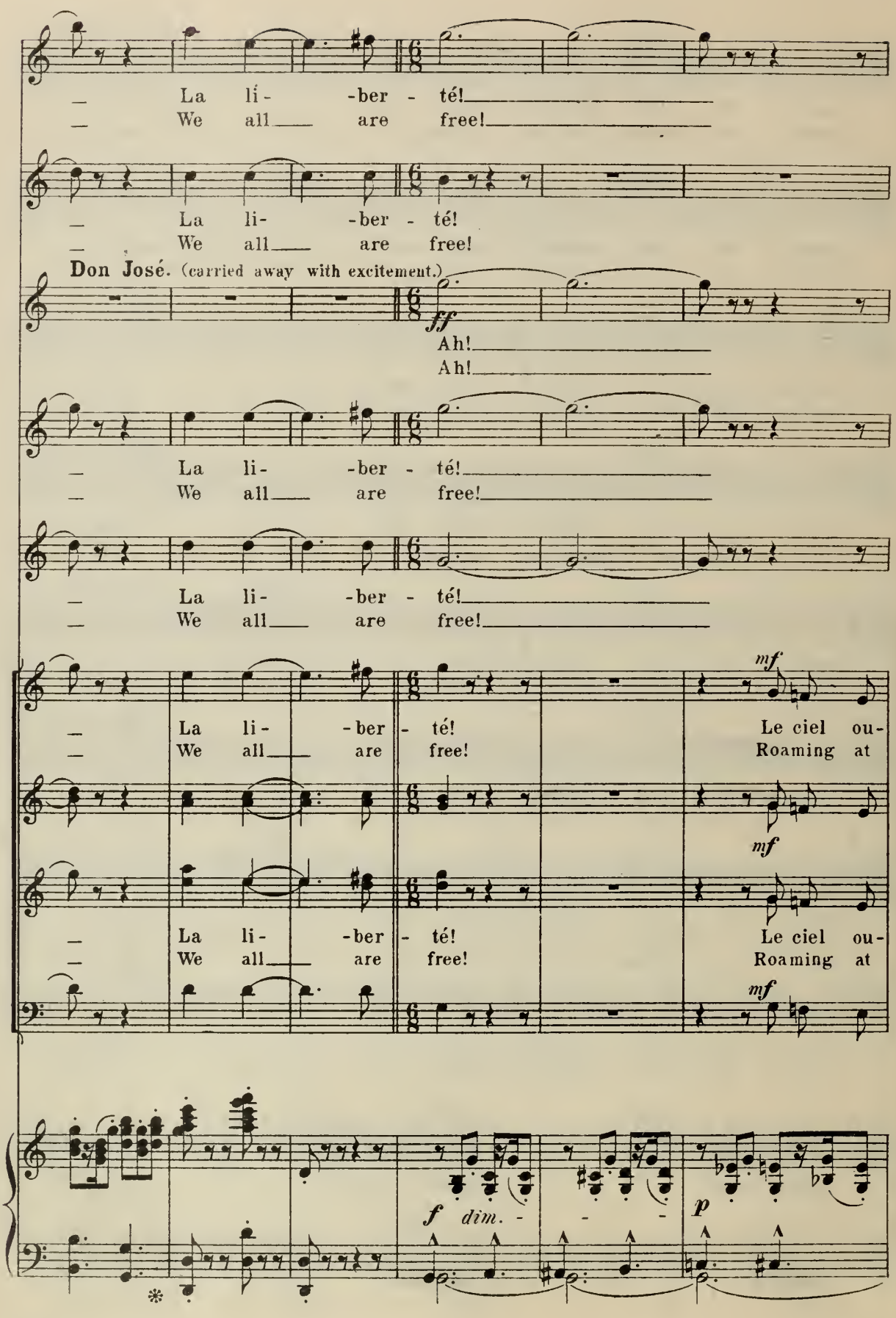

nous dans la mon - ta- -gne, Suis - nous_ et tu t'y fe -
now in - to the moun - tains, Oh come, and you will a -
nous dans la mon - ta- -gne, Suis - nous_ et tu t'y fe -
now in - to the moun - tains, Oh come, and you will a -
Viens a-vec nous à la mon-ta-gne, Tu t'y fe - ras,
Fol - low us now in - to the mountains, You will a - gree,
Viens a-vec nous à la mon-ta-gne, Tu t'y fe - ras,
Fol - low us now in - to the mountains, You will a - gree,
nous dans la mon - ta- -gne, Suis - nous_ et tu t'y fe -
now in - to the moun - tains, Oh come,_ and you will a -
Viens a-vec nous à la mon-ta-gne, Tu t'y fe - ras,
Fol - low us now in - to the mountains, You will a - gree,

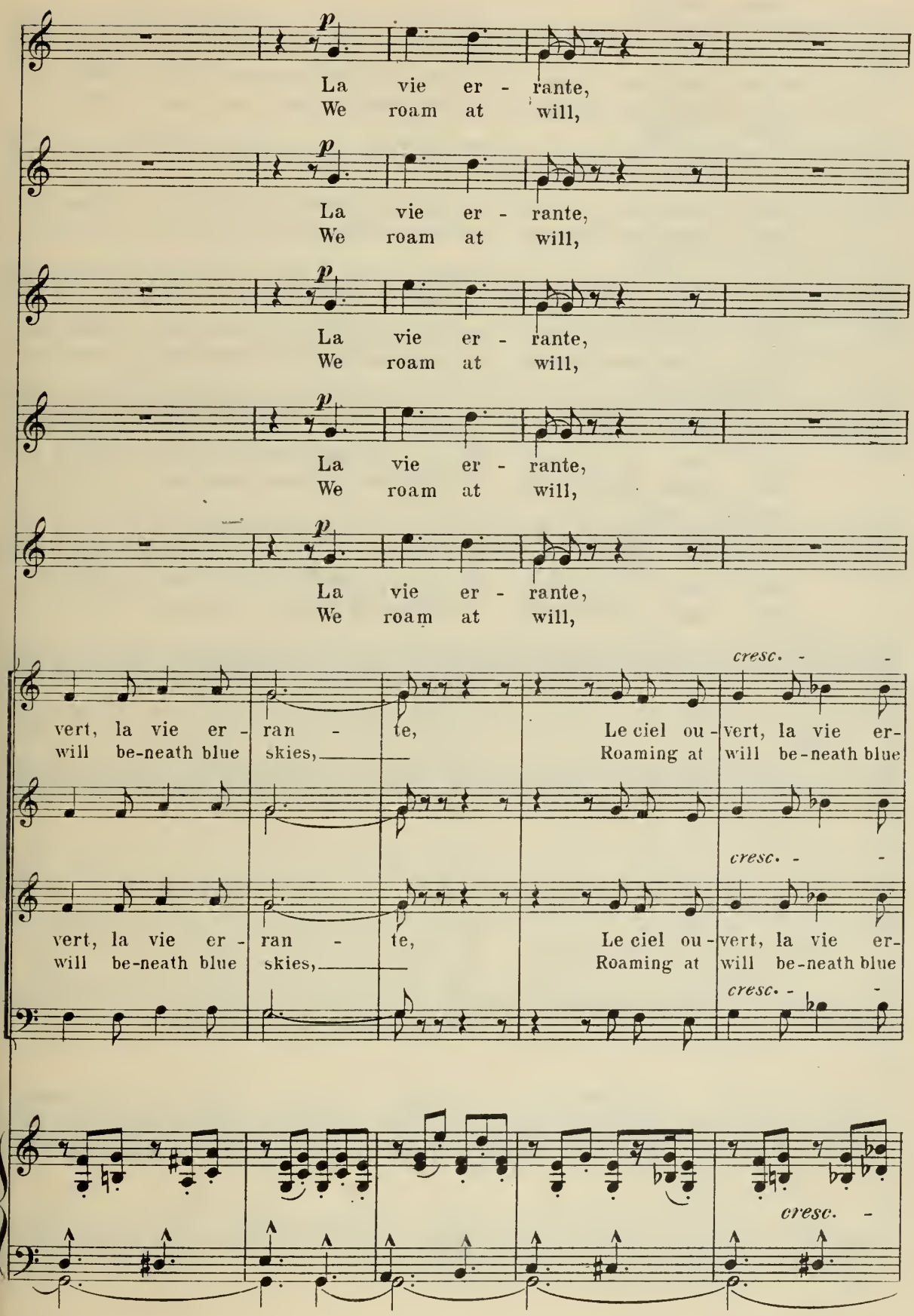

ras, tu t'y fe - ras Quand tu ver - ras,__ Là-bas,
gree, You will a - gree, When you shall be___ So free,
ras, tu t'y fe - ras Quand tu ver - ras,__ Là-bas,
gree, You will a - gree, When you shall be___ So free,
tu t'y fe-ras Quand tu ver-ras, Là - bas, là-bas,
You will a-gree, When you shall be So free, so free,
tu t'y fe-ras Quand tu ver-ras, Là - bas, là-bas,
You will a-gree, When you shall be So free, so free,
ras, tu t'y fe - ras Quand tu ver - ras,__ Là-bas,
gree, You will a - gree, When you shall be___ So free
tu t'y fe-ras Quand tu ver-ras, Là - bas, là-bas,
You will a-gree, When you shall be So free, so free,

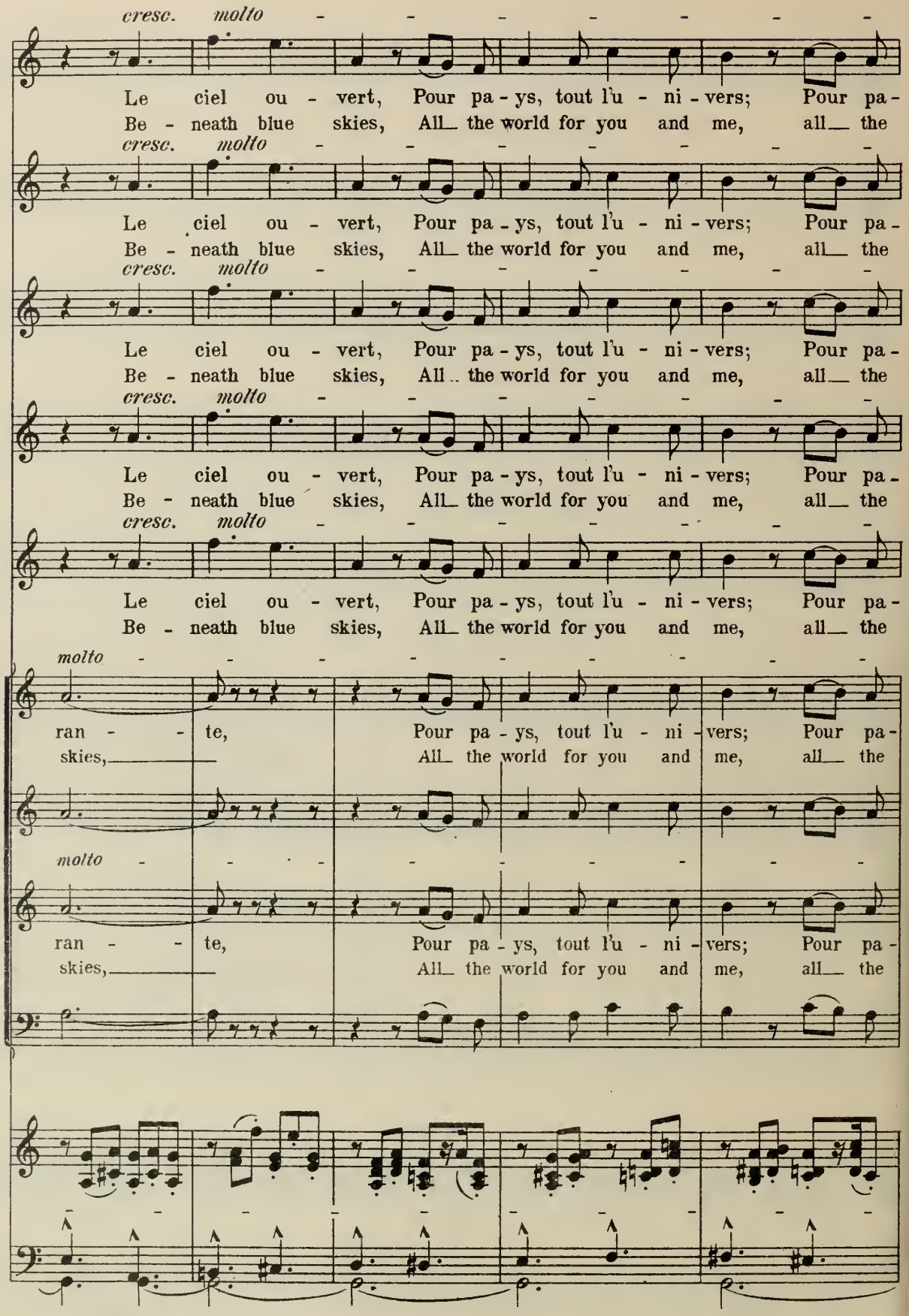

p
meno p
Comme c'est beau, la vie er - rante; Pour pa - ys, l'u - ni - vers;
Roaming at will be - neath blue skies, All the world for you and me,
Com - me c'est beau, la vie er - ran - te;
Roam - ing at will be - neath blue skies,
Comme c'est beau, la vie er - rante; Pour pa - ys, l'u - ni - vers;
Roaming at will be - neath blue skies, All the world for you and me,
Com - me c'est beau, la vie er - ran - te;
Roam - ing at will be - neath blue skies,
Comme c'est beau, la vie er - rante; Pour pa - ys, l'u - ni - vers;
Roaming at will be - neath blue skies, All the world for you and me,
Com - me c'est beau, la vie er - ran - te;
Roam - ing at will be - neath blue skies,
Comme c'est beau, la vie er - rante; Pour pa - ys, l'u - ni - vers;
Roaming at will be - neath blue skies, All the world for you and me,
Com - me c'est beau, la vie er - ran - te;
Roam - ing at will be - neath blue skies,
meno
sf
sf

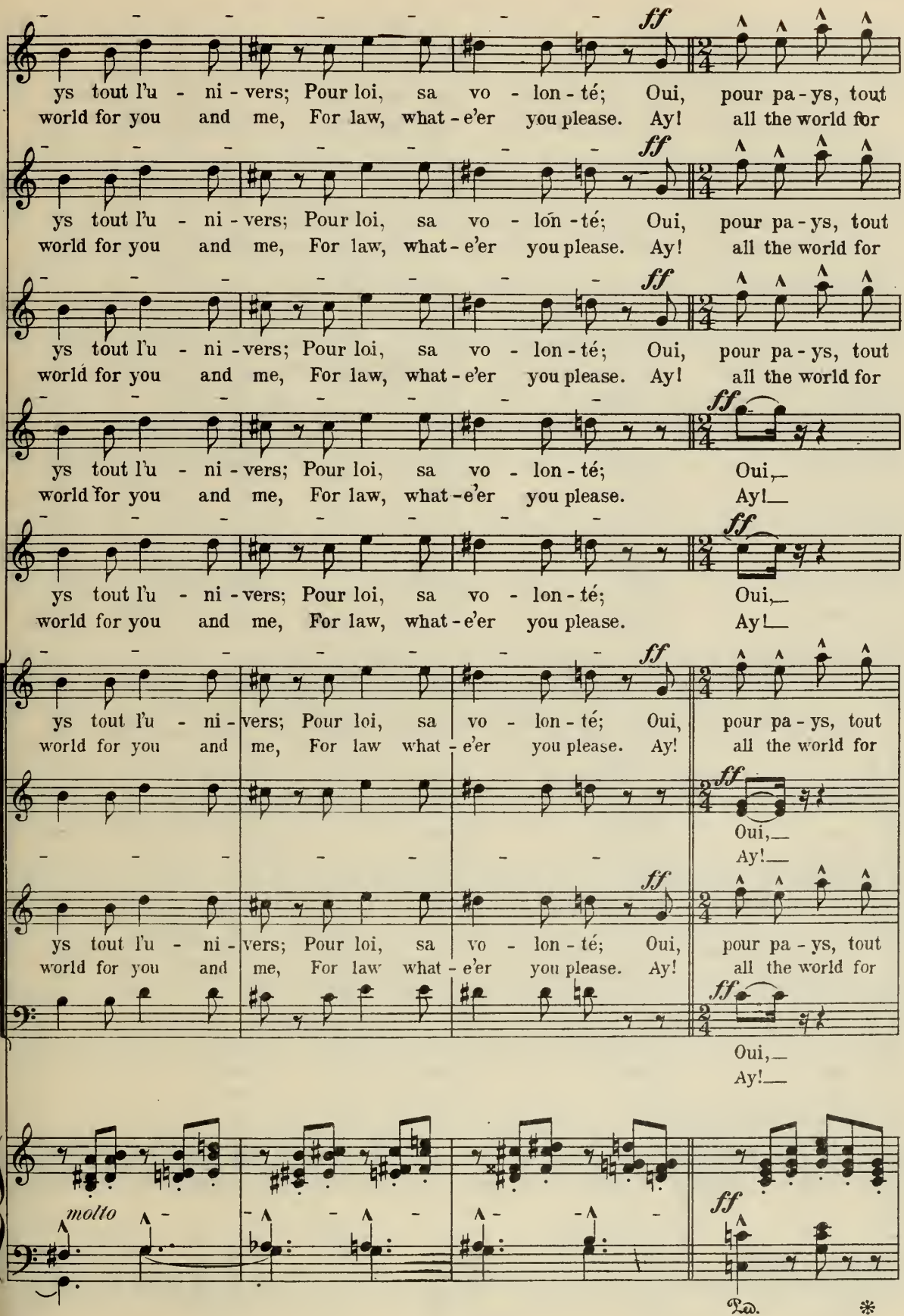

cresc. molto.
f
Et pour loi, sa vo - lon - té! Et sur -
And for law what - e'er you please! And the
Pour pa - ys, l'u - ni - vers; Et sur -
All the world for you and me, And the
Et pour loi, sa vo - lon - té! Et sur -
And for law what - e'er you please! And the
Pour pa - ys, l'u - ni - vers, Et sur -
All the world for you and me, And the
Et pour loi, sa vo - lon - té! Et sur -
And for law what - e'er you please! And the
Pour pa - ys, l'u - ni - vers, Et sur -
All the world for you and me, And the
cresc. molto.
sf
Ped.
*

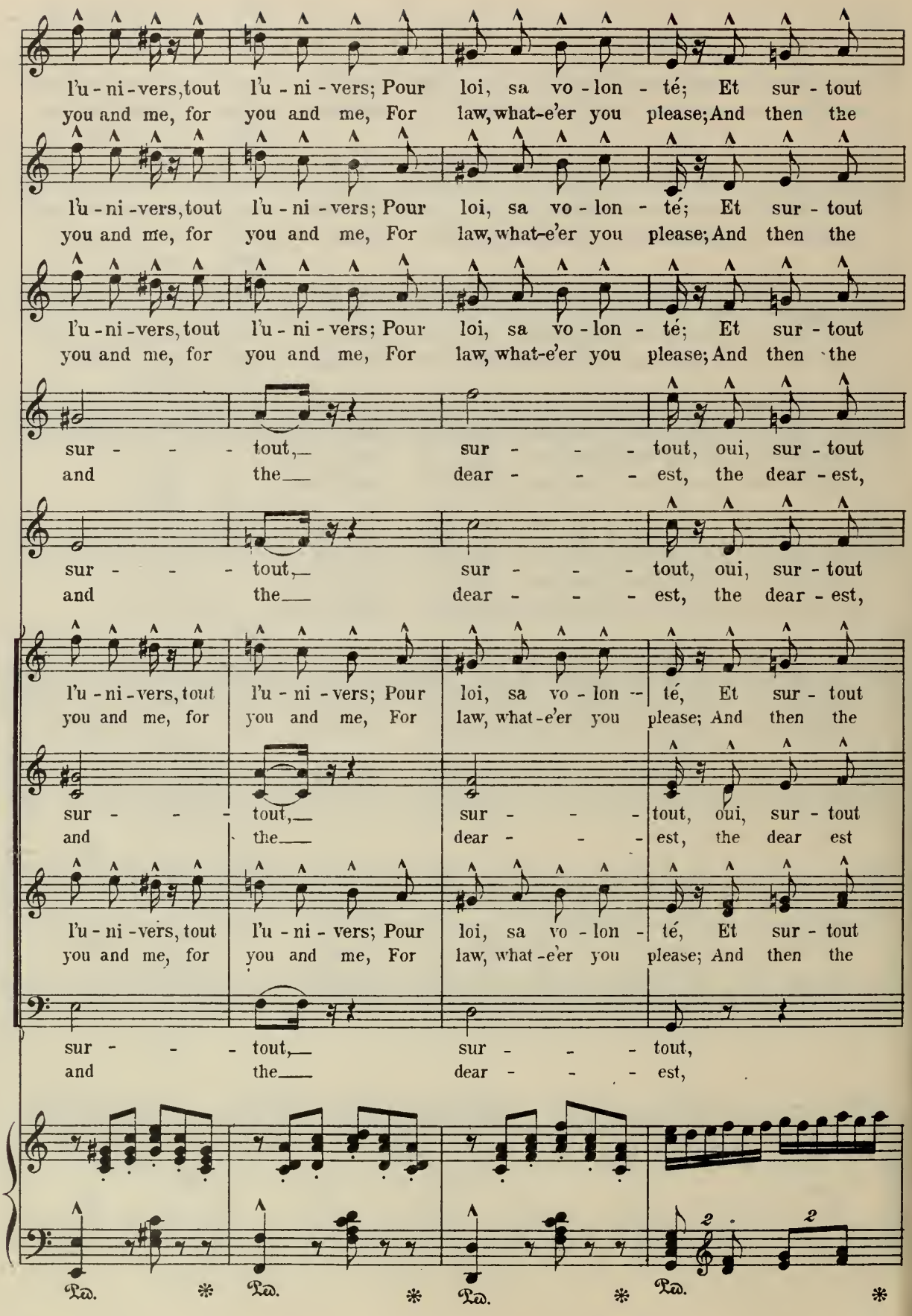

tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
tout, la cho - se en - i - vran - te: La li - ber - té!
best, the dear-est boon we prize: We all are free!
tout, la cho - se en - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!
Ped. Ped. Ped.

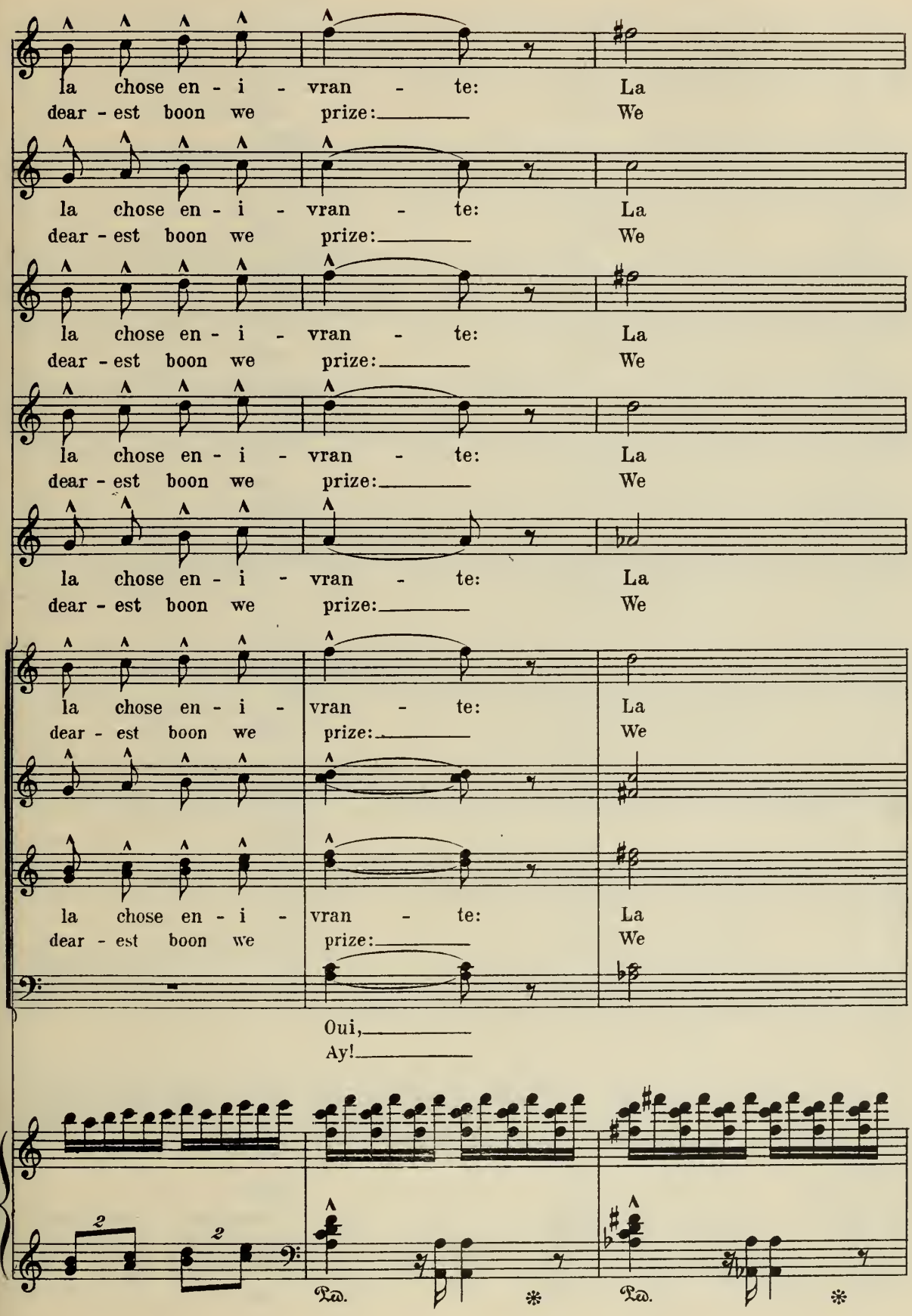
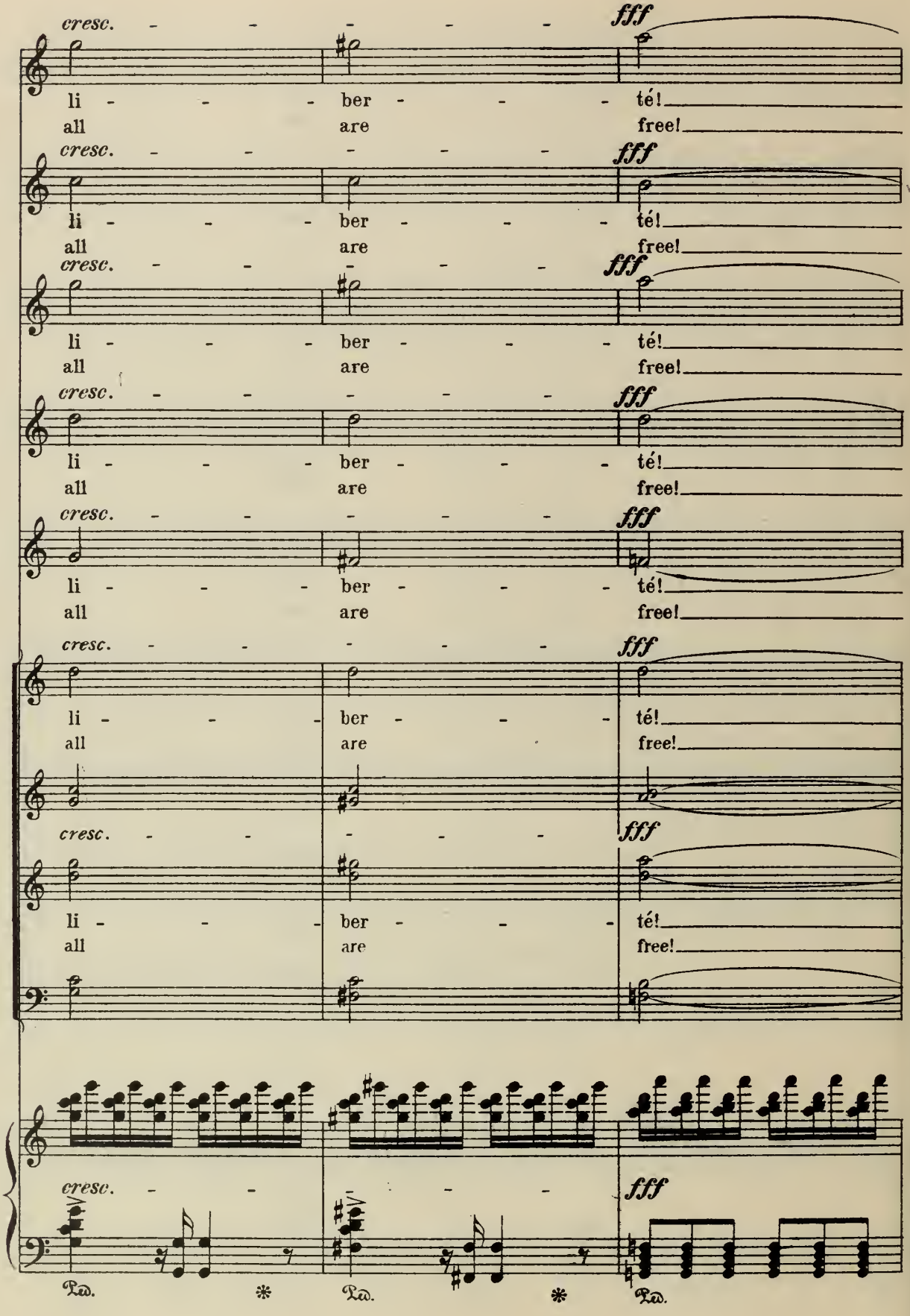
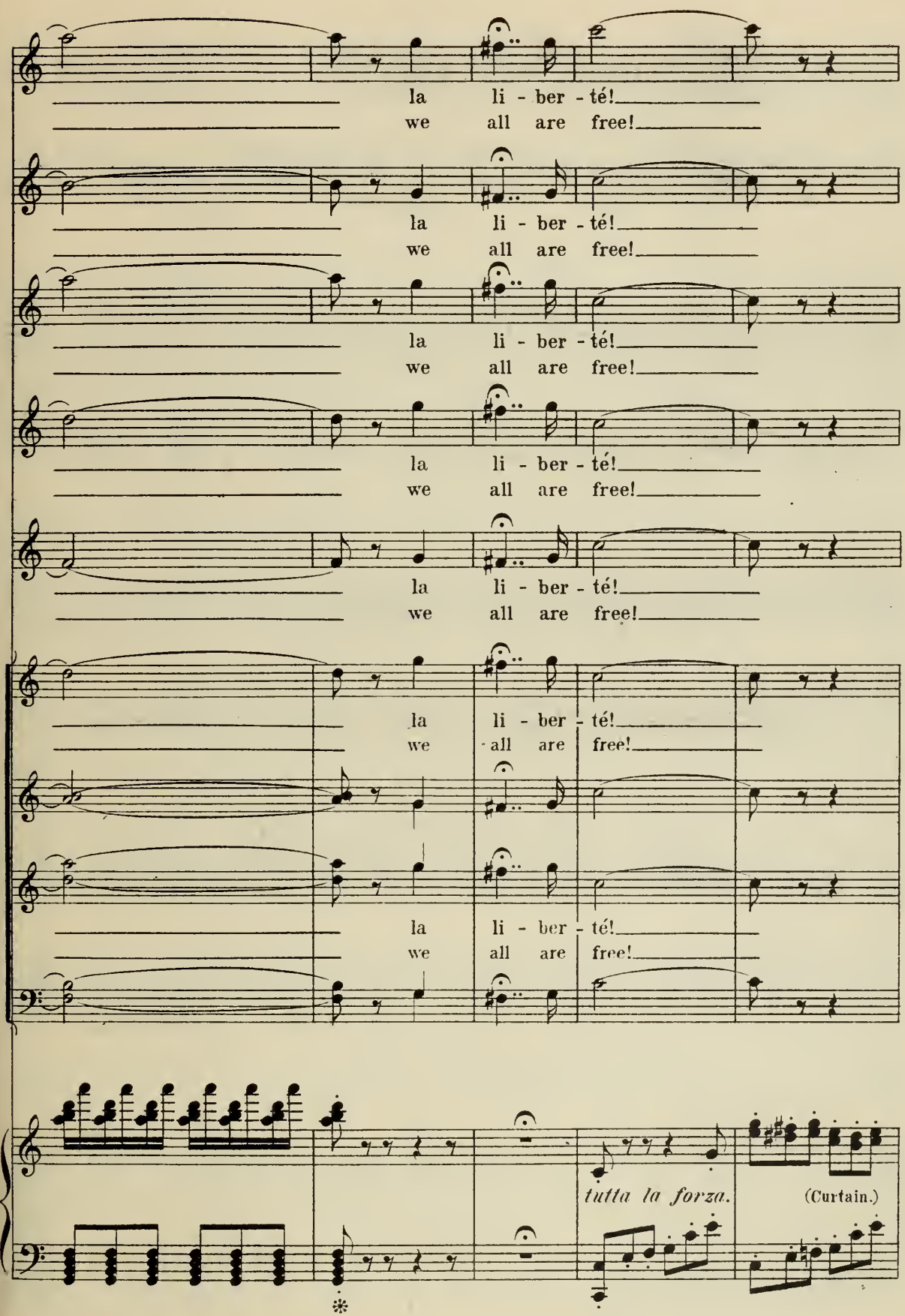

La li- -ber - té!
We all are free!
La li- -ber - té!
We all are free!
Don José. (carried away with excitement.)
ff
Ah!
Ah!
La li- -ber - té!
We all are free!
La li- -ber - té!
We all are free!
mf
La li- -ber - té!
We all are free!
Le ciel ou-
Roaming at
mf
La li- -ber - té!
We all are free!
Le ciel ou-
Roaming at
mf
f dim.
p

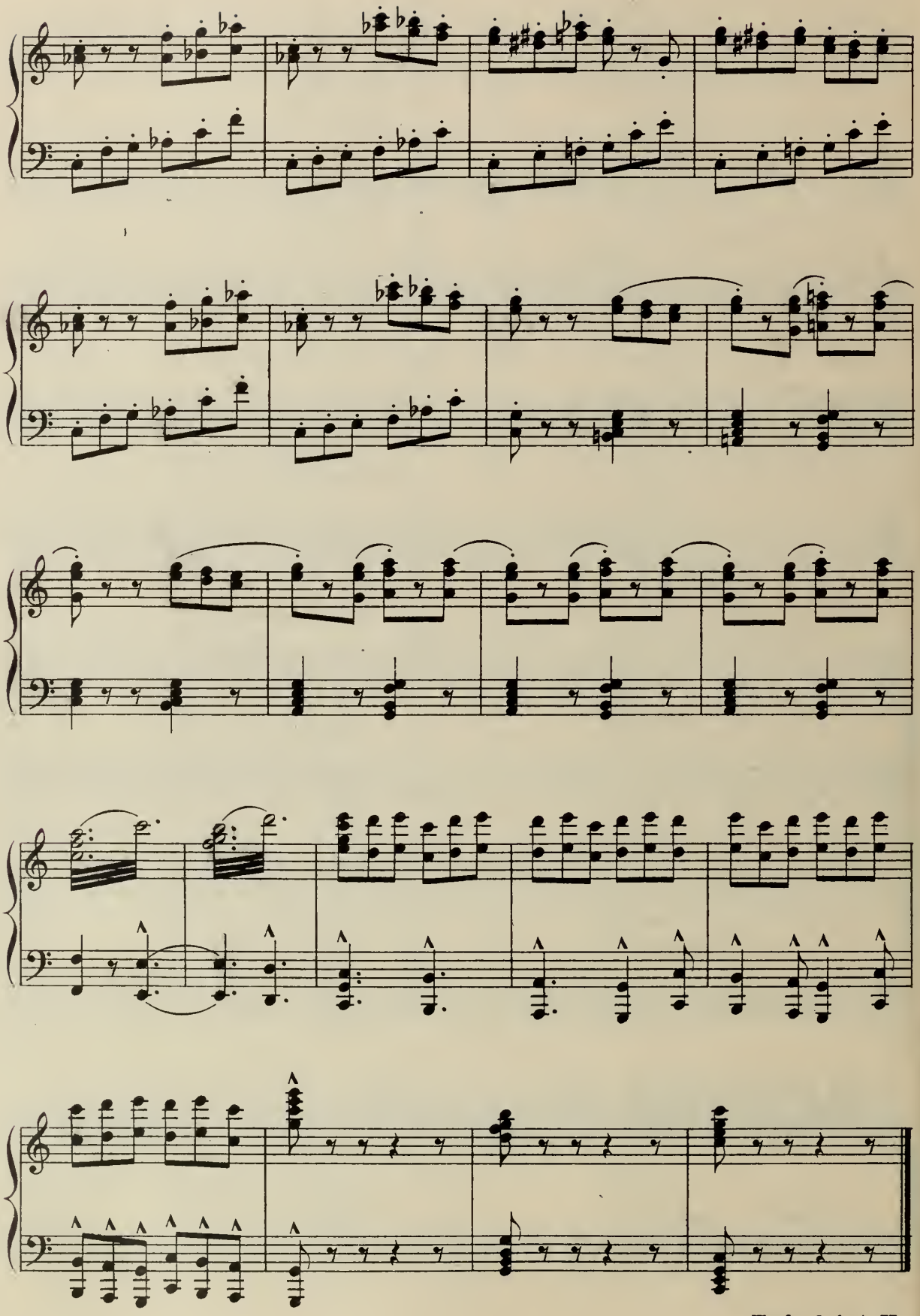

p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
p
La vie er - rante,
We roam at will,
cresc. - -
vert, la vie er - ran - te, Le ciel ou - vert, la vie er-
will be-neath blue skies, Roaming at will be-neath blue
cresc. - -
vert, la vie er - ran - te, Le ciel ou - vert, la vie er-
will be-neath blue skies, Roaming at will be-neath blue
cresc. - -
cresc. -


cresc. molto
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
Be - neath blue skies, All the world for you and me, all the
molto
ran - te, Pour pa - ys, tout l'u - ni - vers; Pour pa -
skies, All the world for you and me, all the

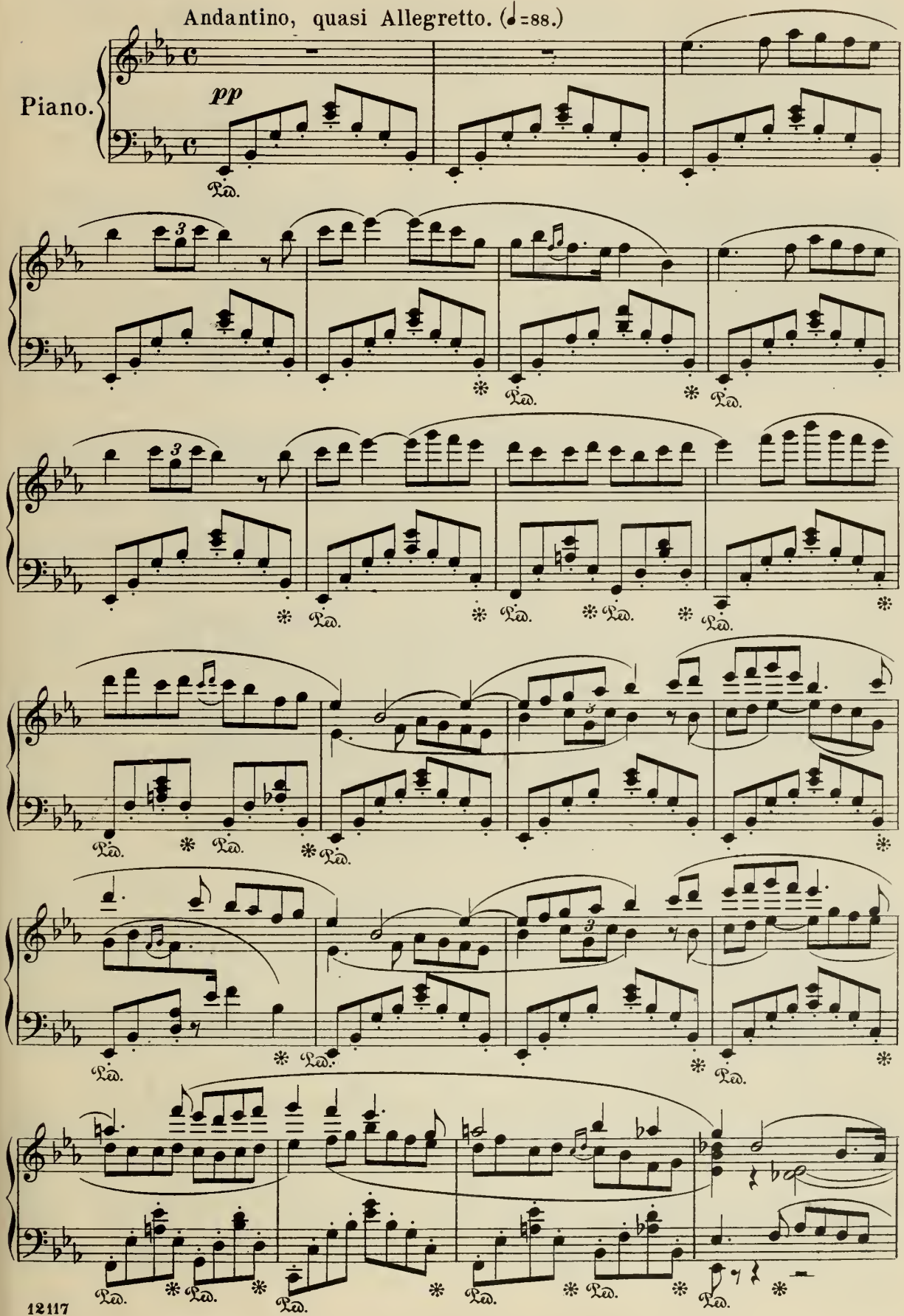
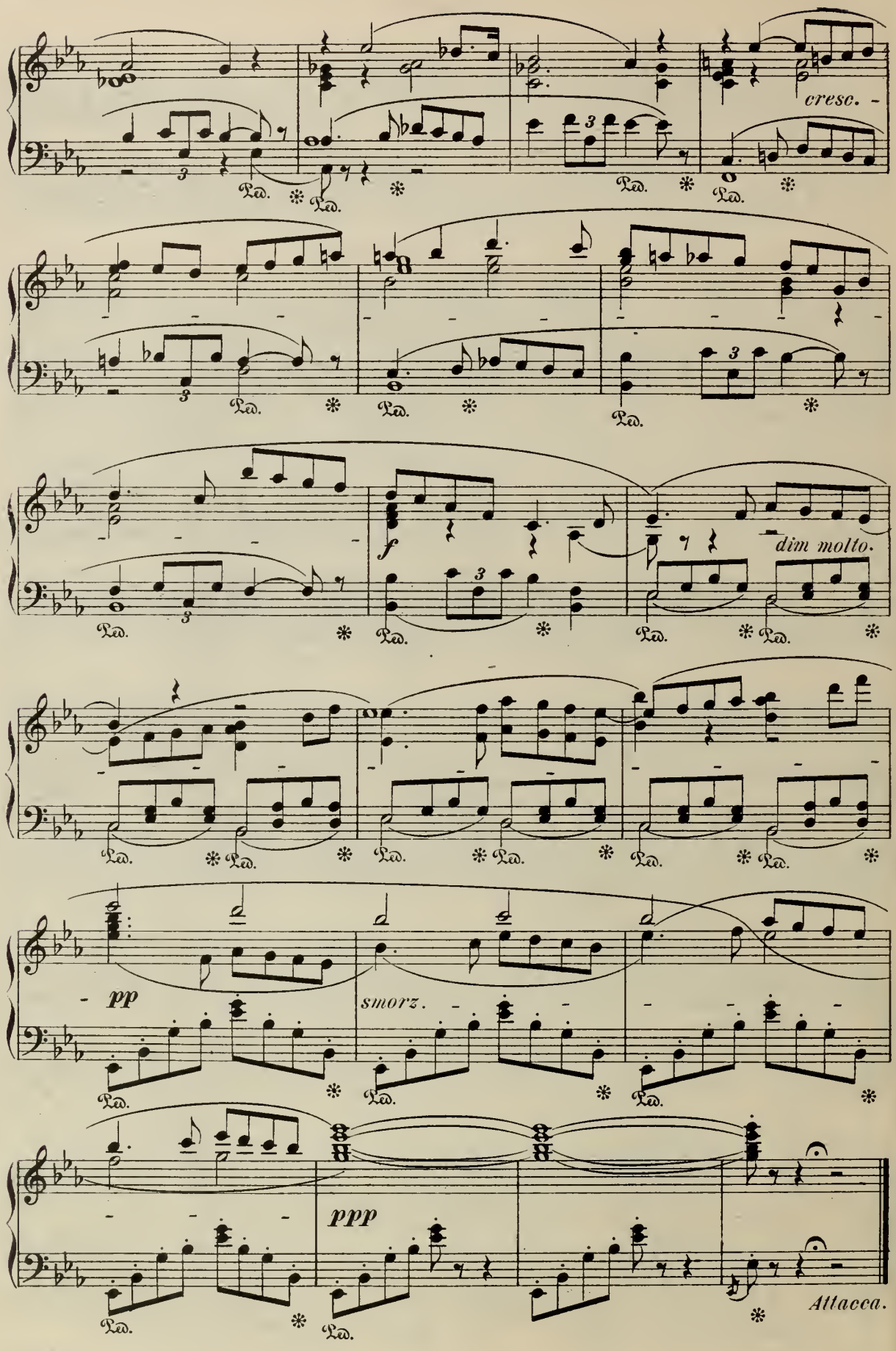

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui,
world for you and me, For law, what - e'er you please. Ay!
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui,
world for you and me, For law, what - e'er you please. Ay!
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for
Oui,
Ay!
ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for
Oui,
Ay!
molto


l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
you and me, for you and me, For law, what-e'er you please; And then the
sur - - - tout, sur - - - tout, oui, sur - tout
and the dear - - - est, the dear - est,
sur - - - tout, sur - - - tout,
and the dear - - - est,
Ped. * Ped. * Ped. * Ped. *


la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
la chose en - i - vran - te: La
dear - est boon we prize: We
Oui,
Ay!
Ped. * Ped. *

cresc.
fff
li - - - ber - - - té!
all are free!
Ped.

la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
la li - ber - té!
we all are free!
tutta la forza.
(Curtain.)



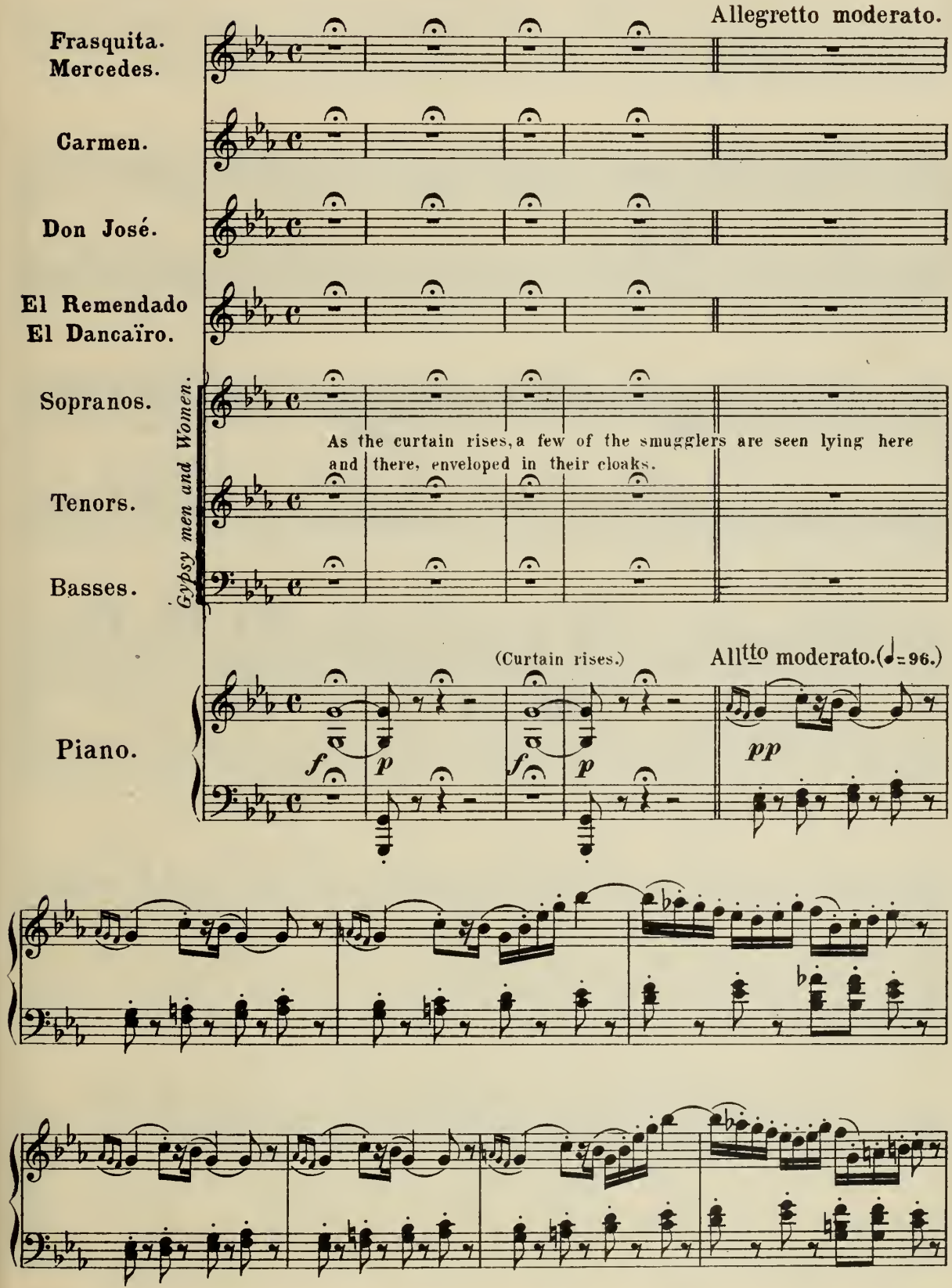
End of Act II.

Entr'acte.

cresc.
f
dim molto.
pp
smorz.
ppp
Attacca.

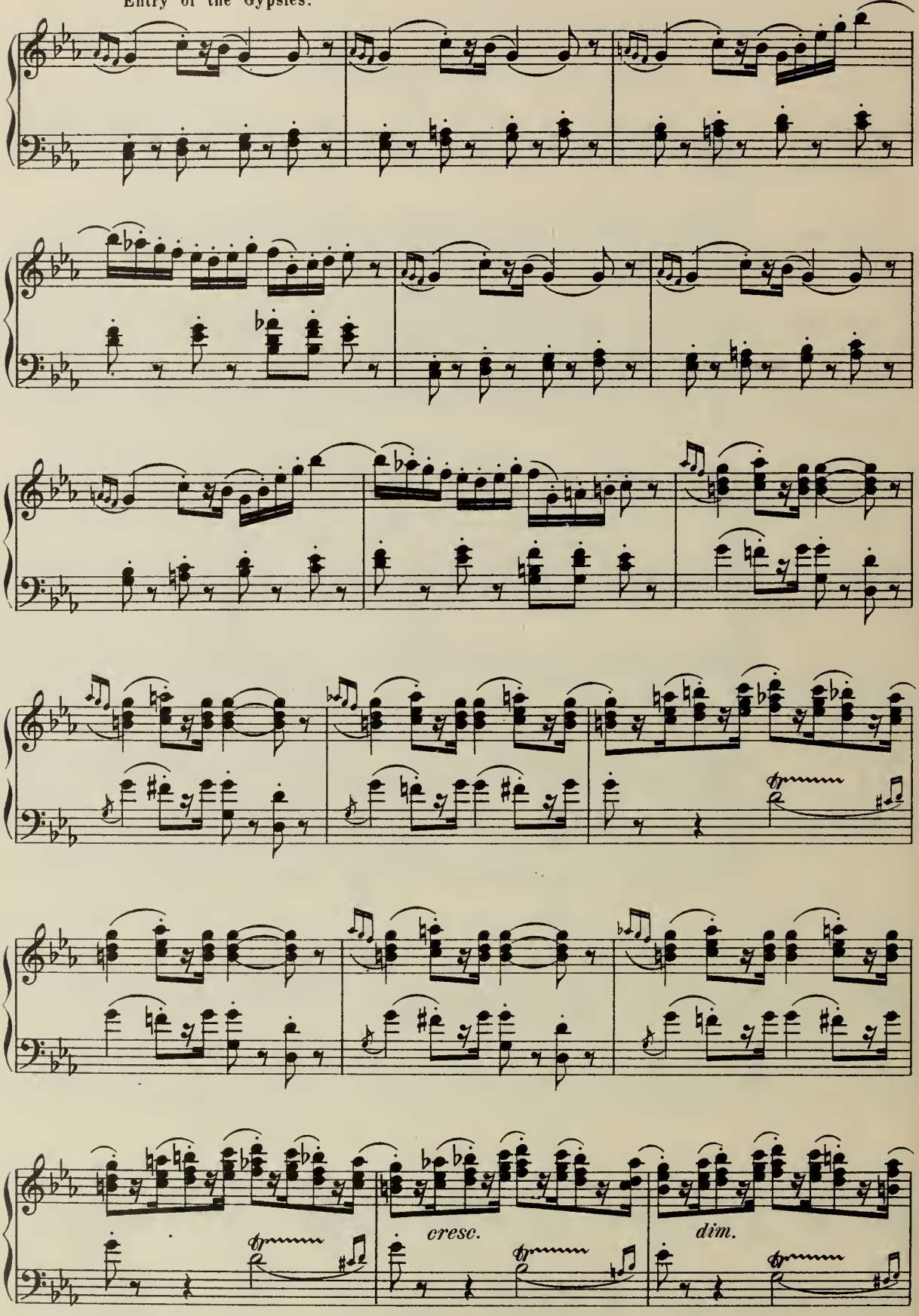
Act III.

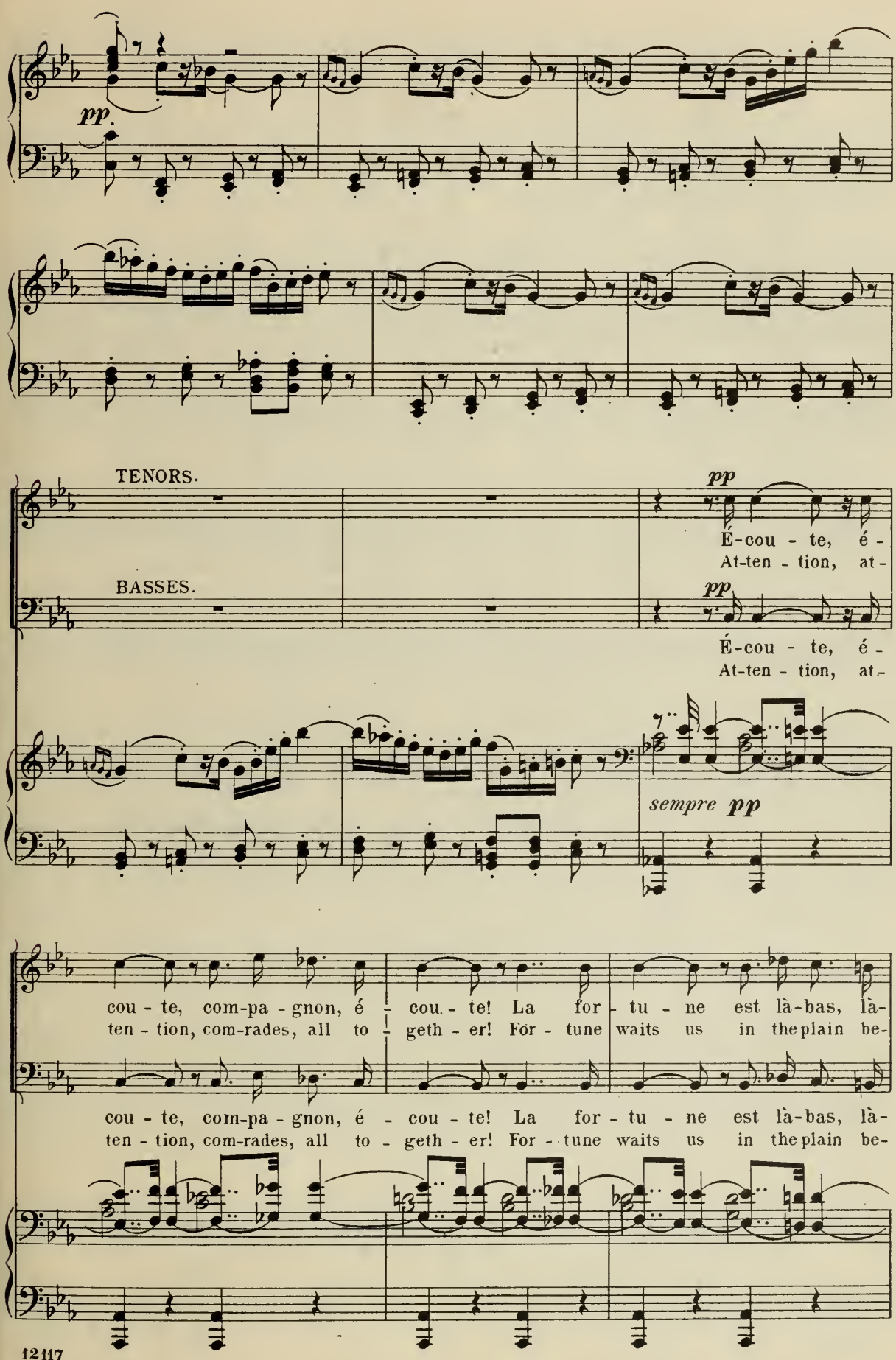
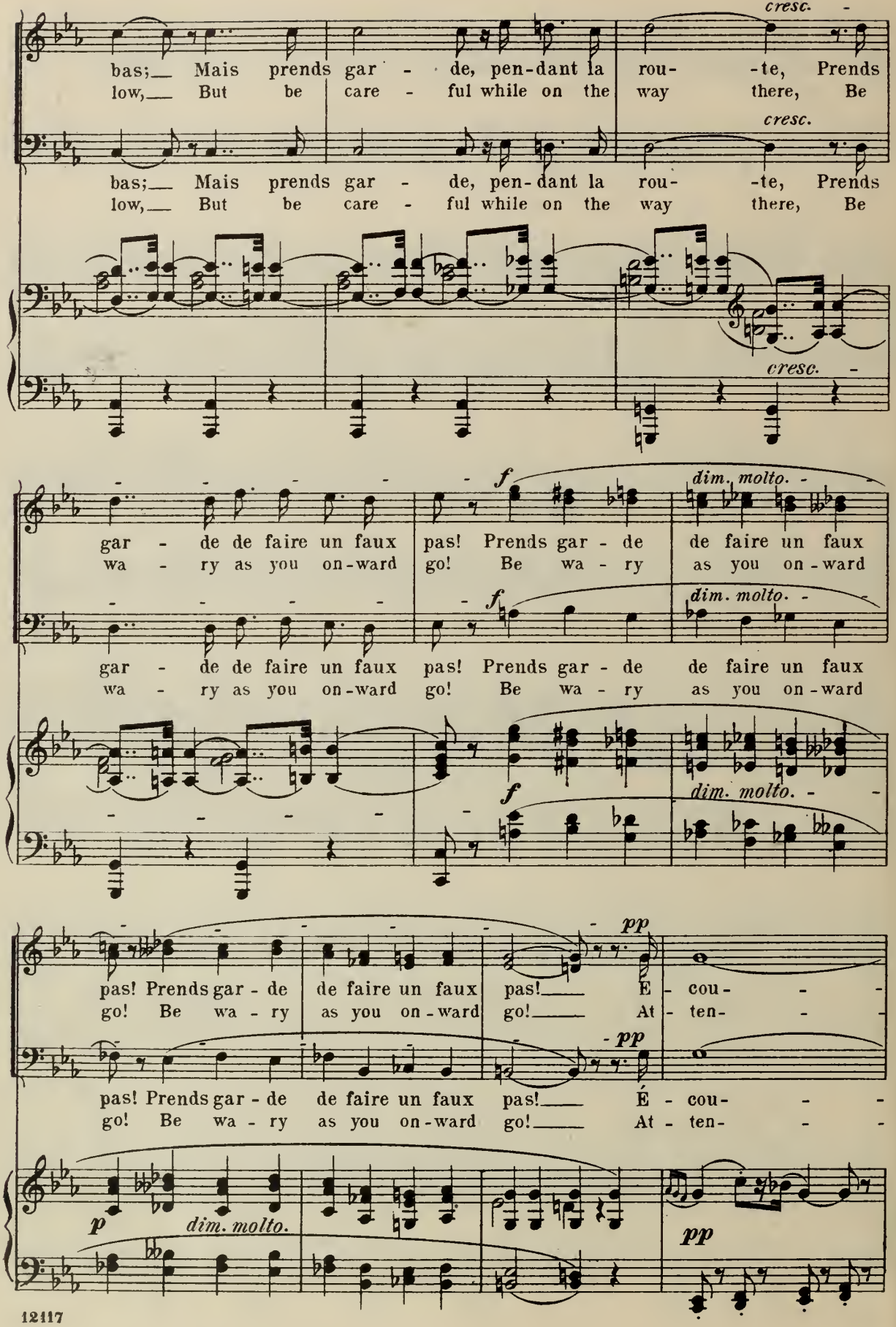
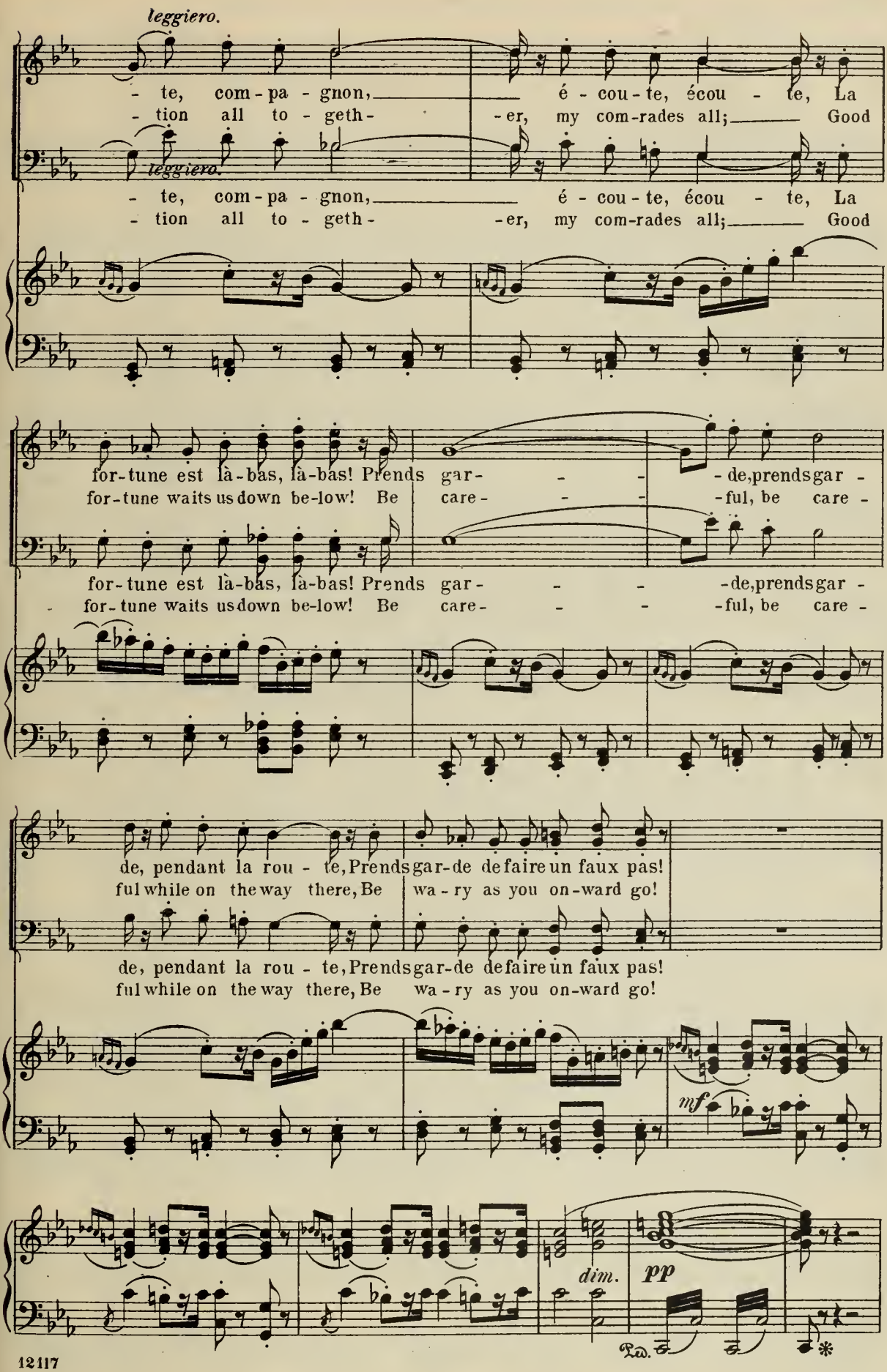
A wild spot in the mountains.

Nº 19. Sextet and Chorus.

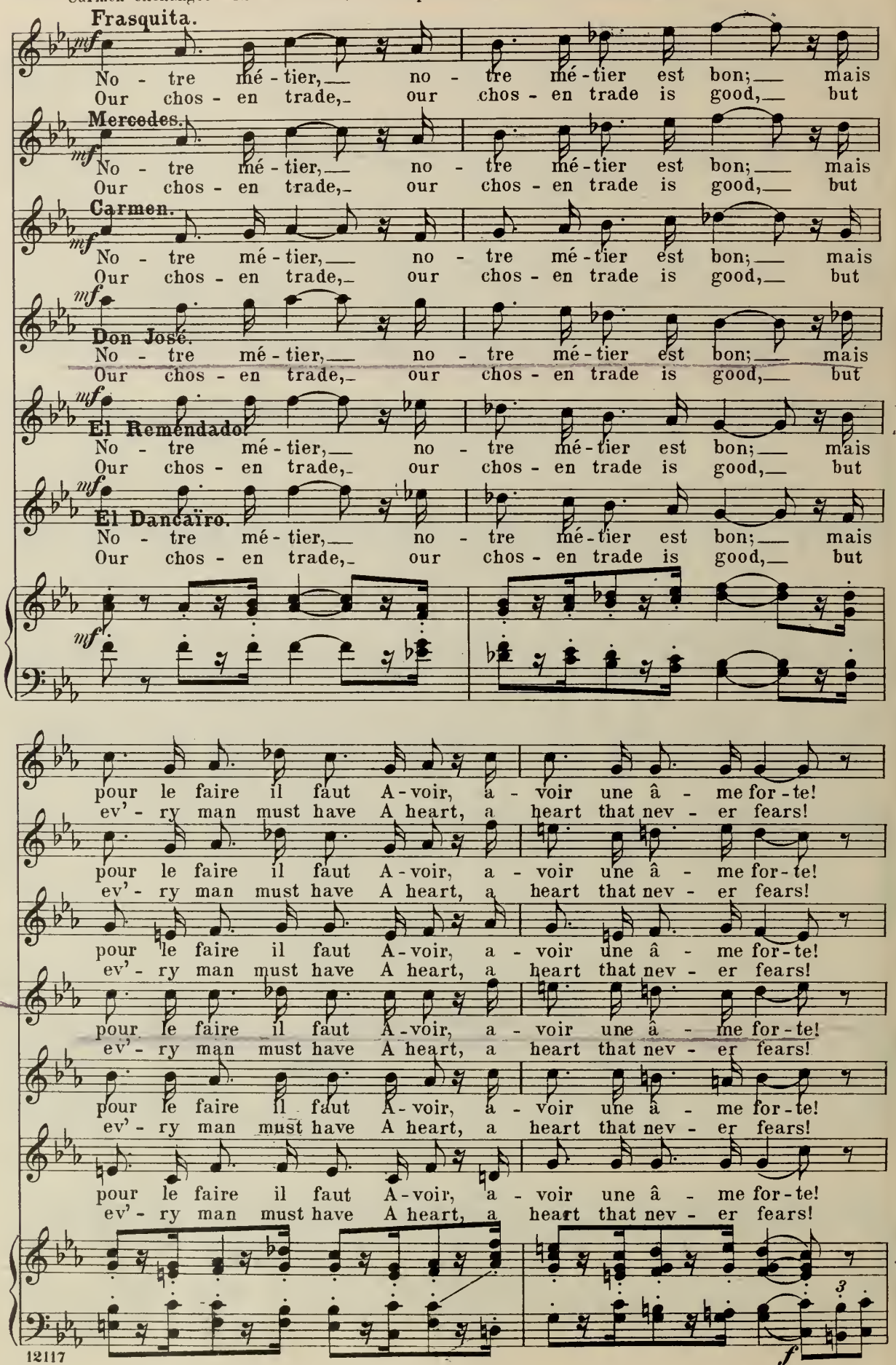
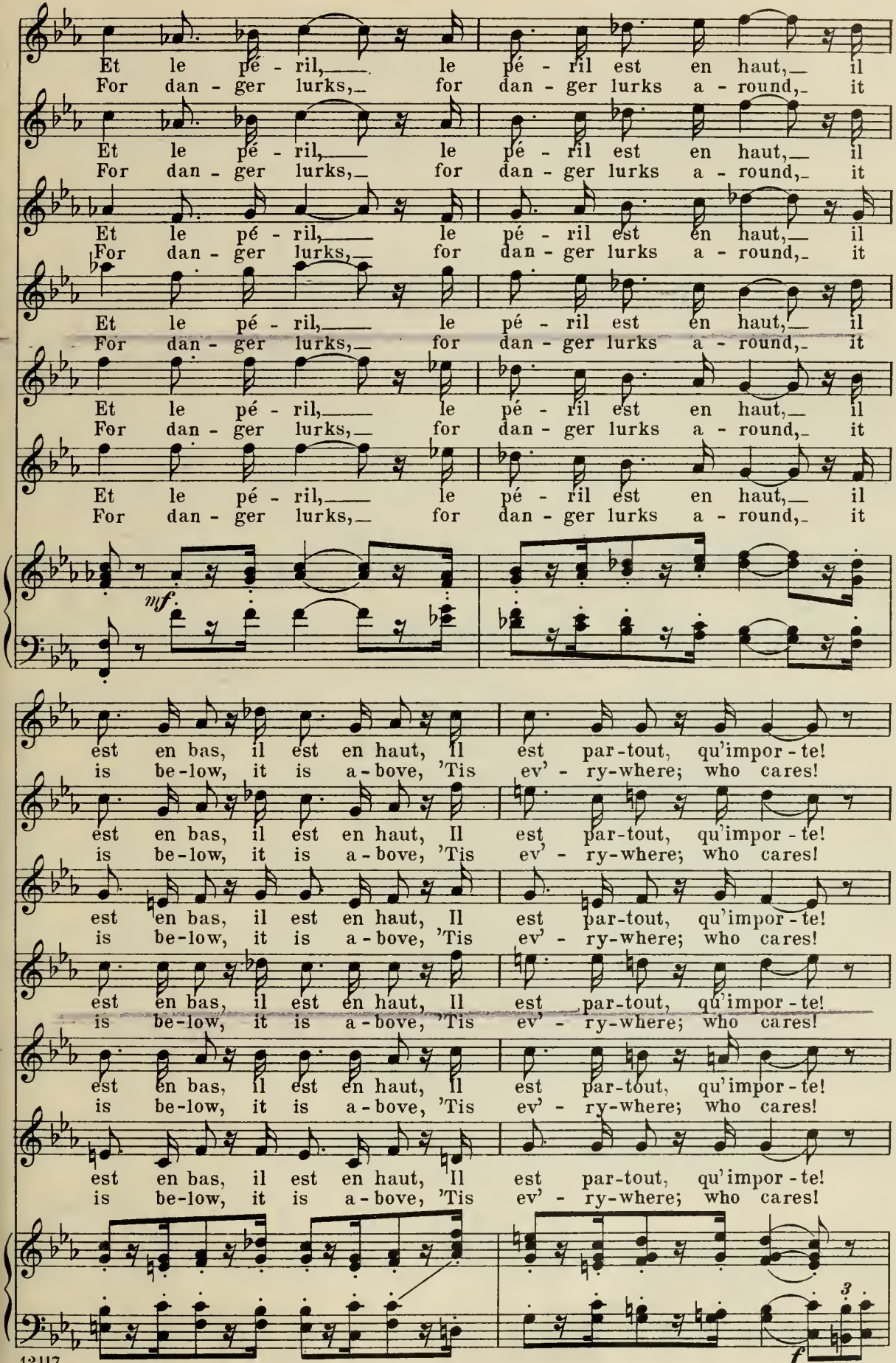


Entry of the Gypsies.

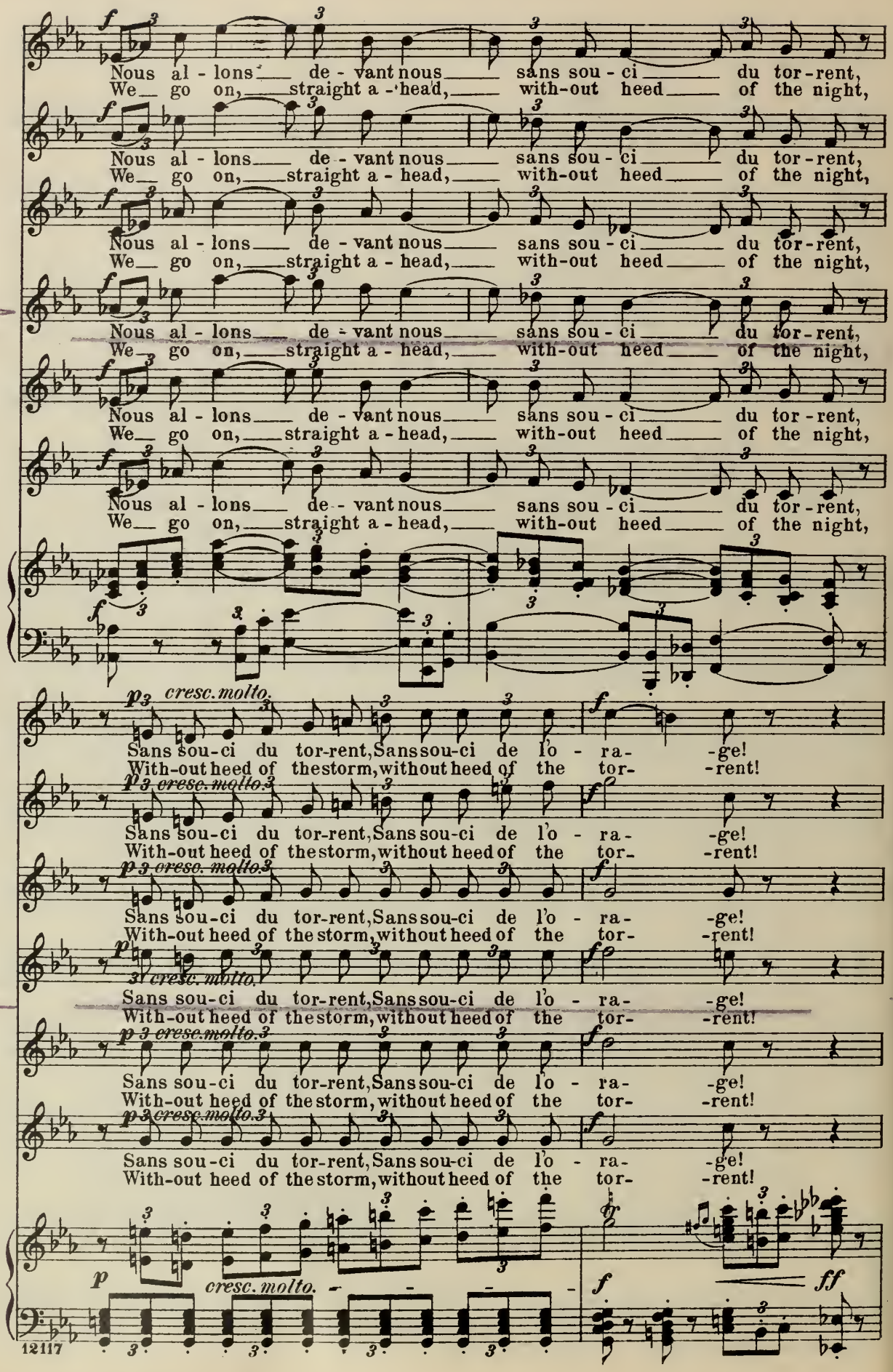
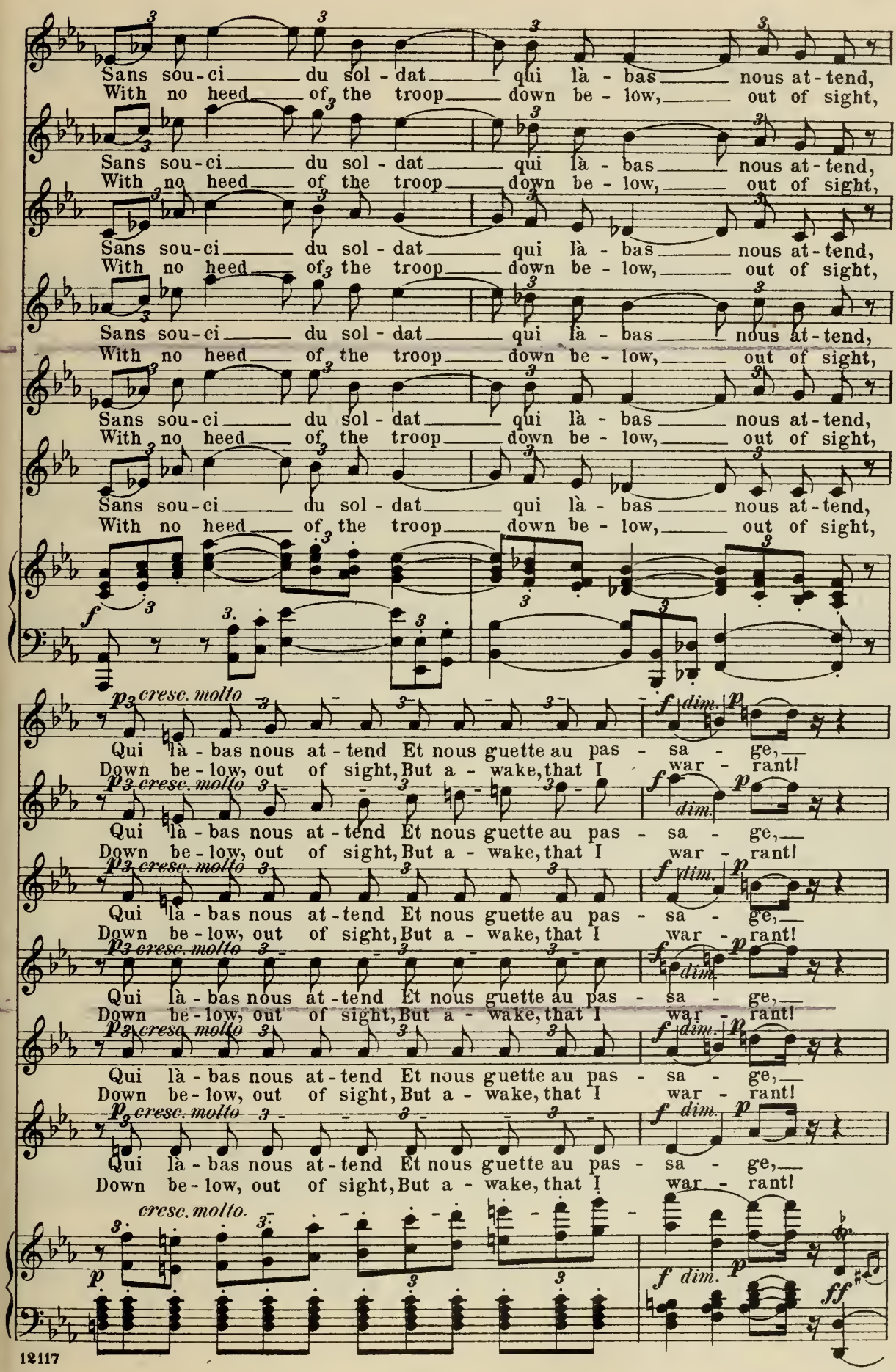


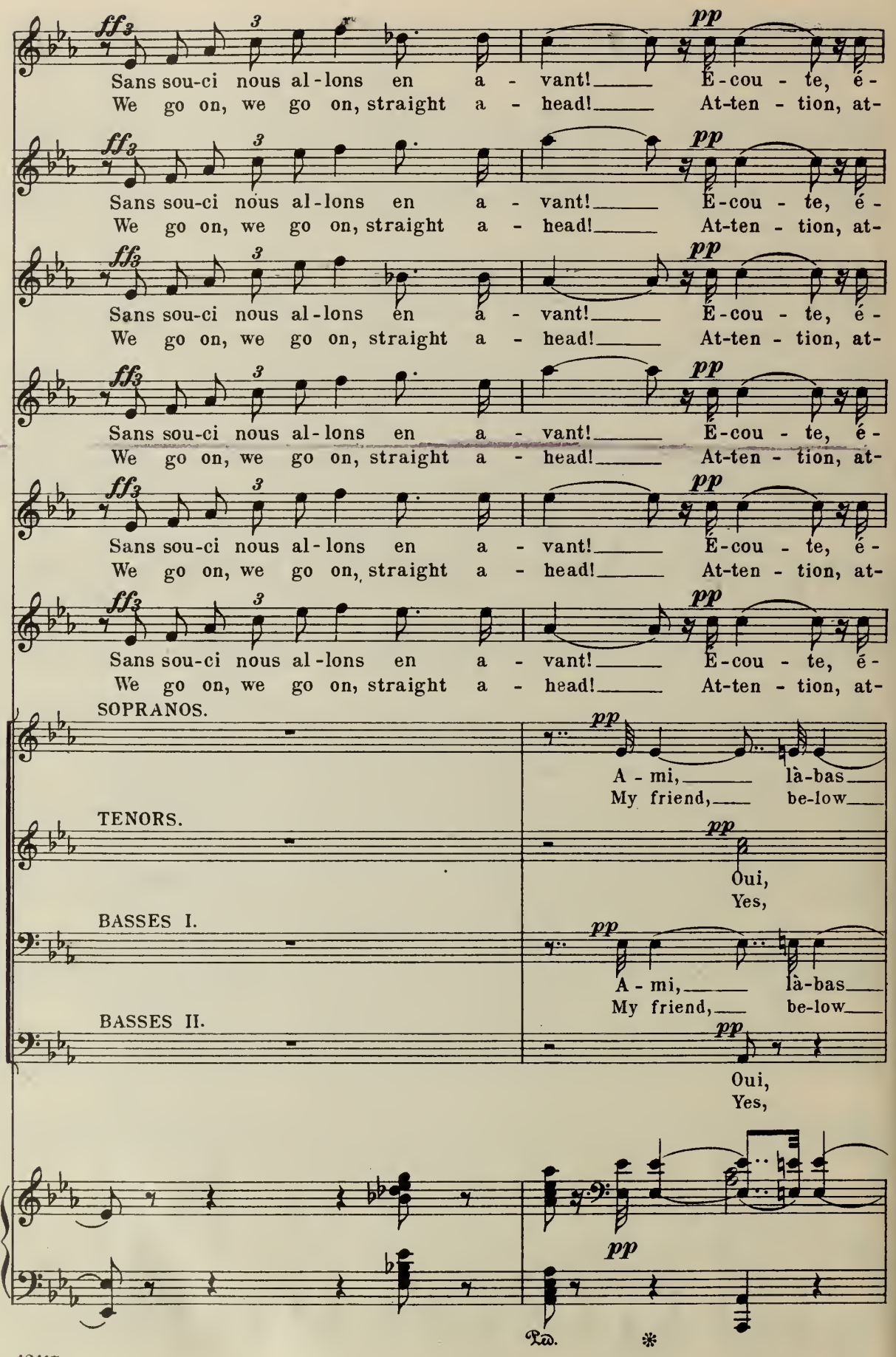

pp
TENORS.
BASSES.
pp
É-cou - te, é -
At-ten - tion, at -
pp
É-cou - te, é -
At-ten - tion, at -
sempre pp
cou - te, com-pa - gnon, é - cou - te! La for - tu - ne est là-bas, là-
ten - tion, com-rades, all to - geth - er! For - tune waits us in the plain be-
cou - te, com-pa - gnon, é - cou - te! La for - tu - ne est là-bas, là-
ten - tion, com-rades, all to - geth - er! For - tune waits us in the plain be-

cresc.
bas; Mais prends gar - de, pen-dant la rou- -te, Prends
low, But be care - ful while on the way there, Be
cresc.
bas; Mais prends gar - de, pen-dant la rou- -te, Prends
low, But be care - ful while on the way there, Be
cresc.
f
dim. molto.
gar - de de faire un faux pas! Prends gar - de de faire un faux
wa - ry as you on-ward go! Be wa - ry as you on-ward
f
dim. molto.
gar - de de faire un faux pas! Prends gar - de de faire un faux
wa - ry as you on-ward go! Be wa - ry as you on-ward
f
dim. molto.
pp
pas! Prends gar - de de faire un faux pas! E - cou- - -
go! Be wa - ry as you on-ward go! At - ten- - -
pp
pas! Prends gar - de de faire un faux pas! É - cou- - -
go! Be wa - ry as you on-ward go! At - ten- - -
p
dim. molto.
pp

leggiero.
- te, com - pa - gnon, é - cou - te, écou - te, La
- tion all to - geth - er, my com-rades all; Good
leggiero.
- te, com - pa - gnon, é - cou - te, écou - te, La
- tion all to - geth - er, my com-rades all; Good
for-tune est là-bas, là-bas! Prends gar - - - de, prends gar -
for-tune waits us down be-low! Be care - - - ful, be care -
for-tune est là-bas, là-bas! Prends gar - - - de, prends gar -
for-tune waits us down be-low! Be care - - - ful, be care -
de, pendant la rou - te, Prends gar-de de faire un faux pas!
ful while on the way there, Be wa - ry as you on-ward go!
de, pendant la rou - te, Prends gar-de de faire un faux pas!
ful while on the way there, Be wa - ry as you on-ward go!
mf
dim.
pp
Ped.

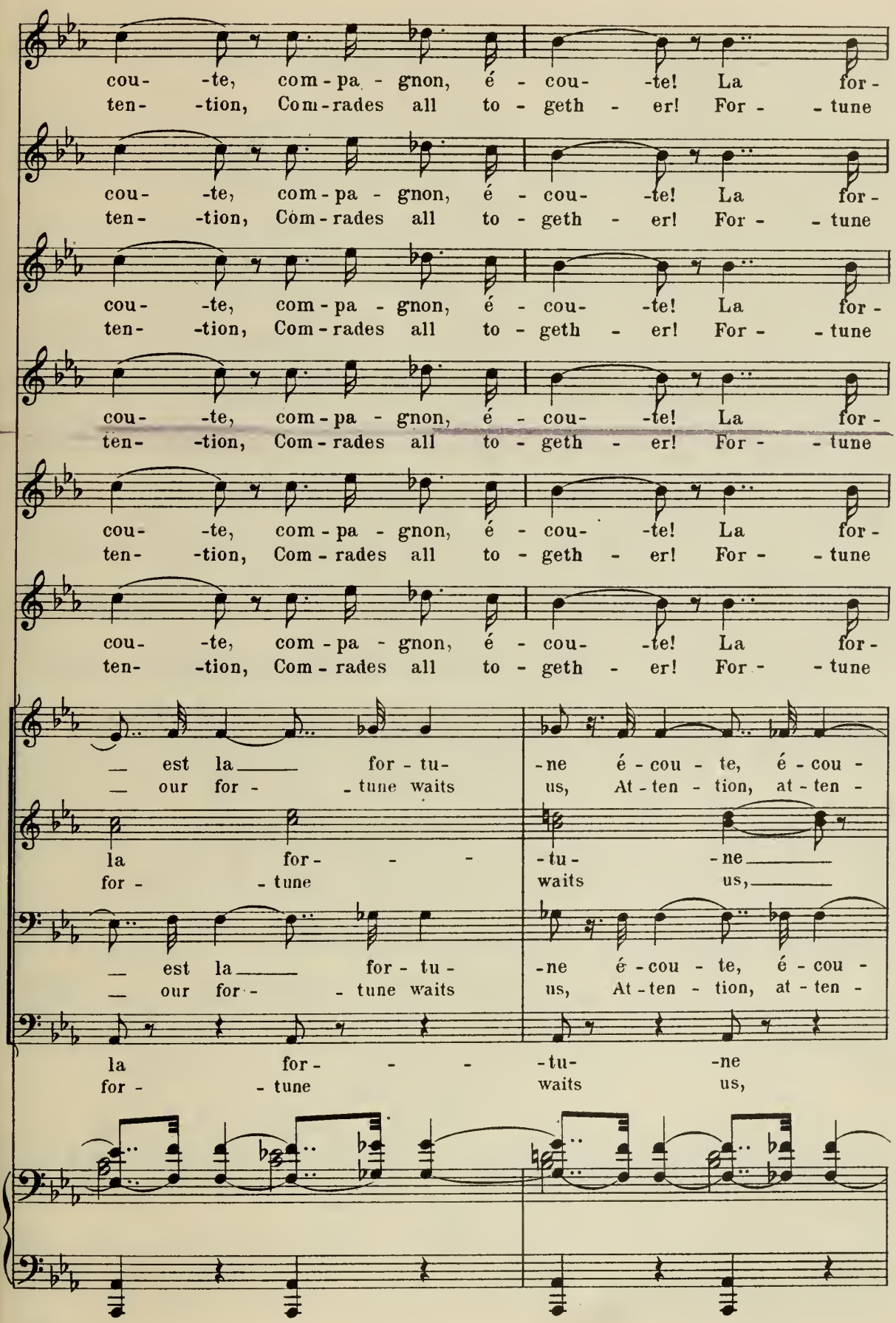
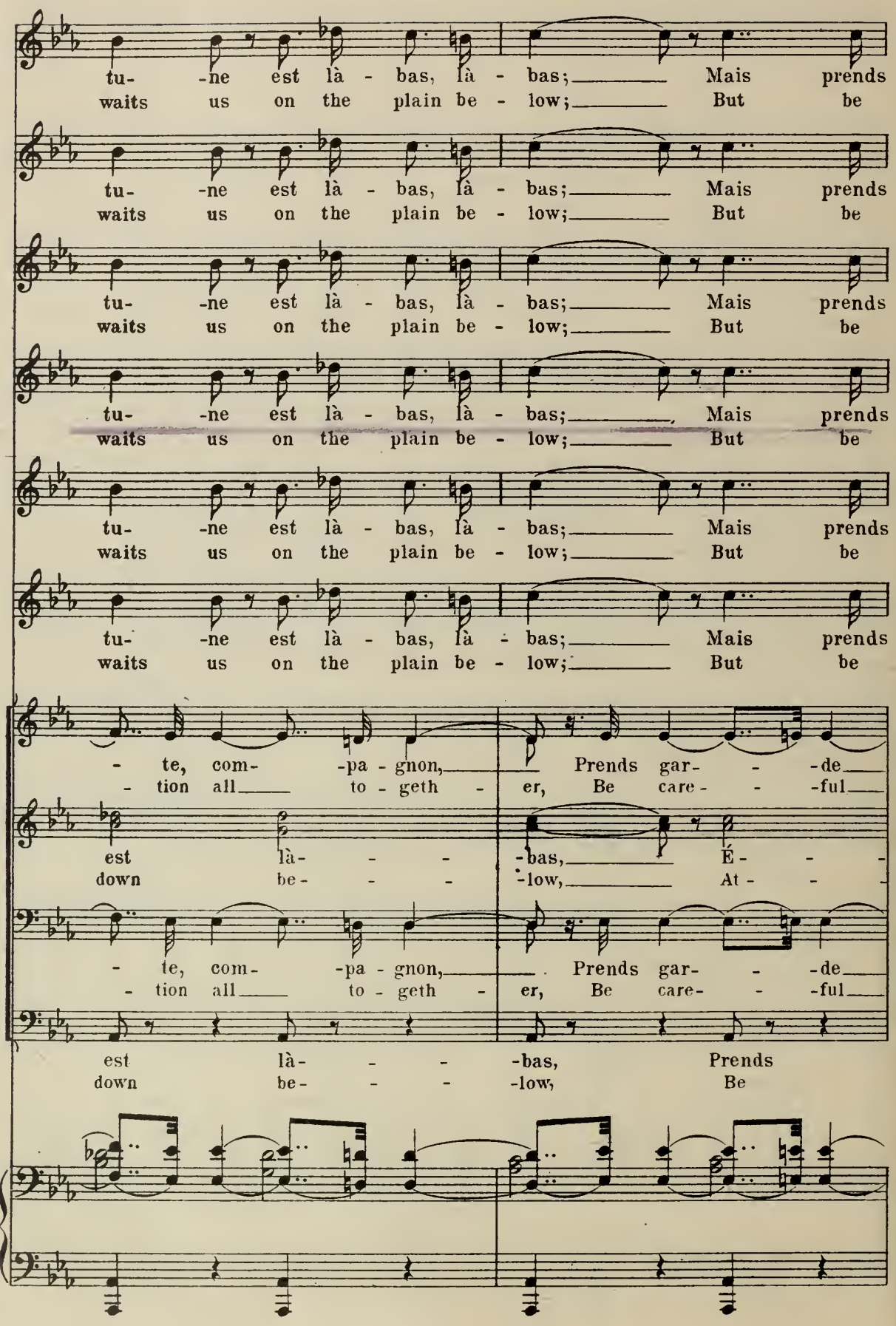
Carmen exchanges with Mercedes (or Frasquita) to the end of this number.

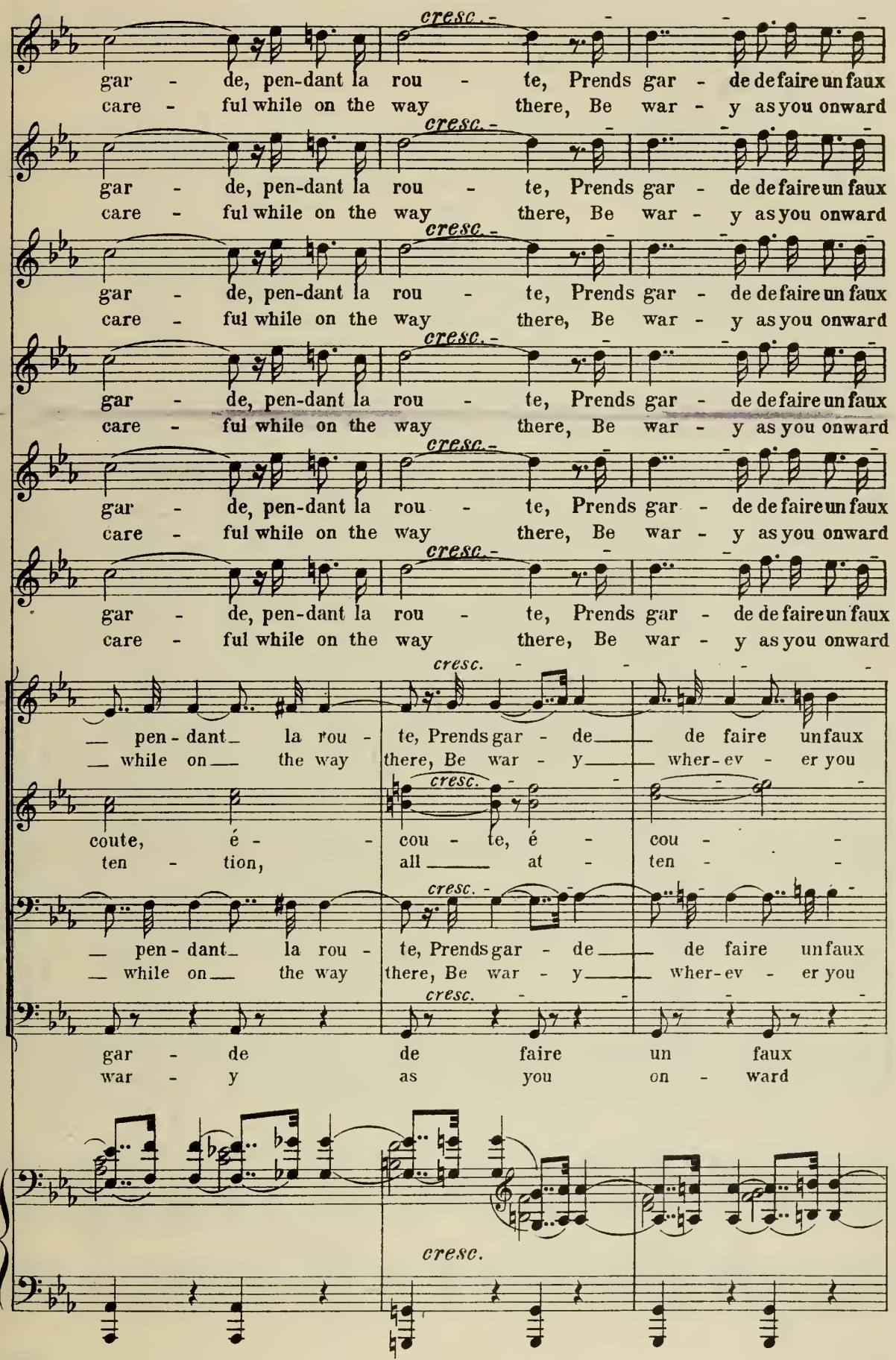


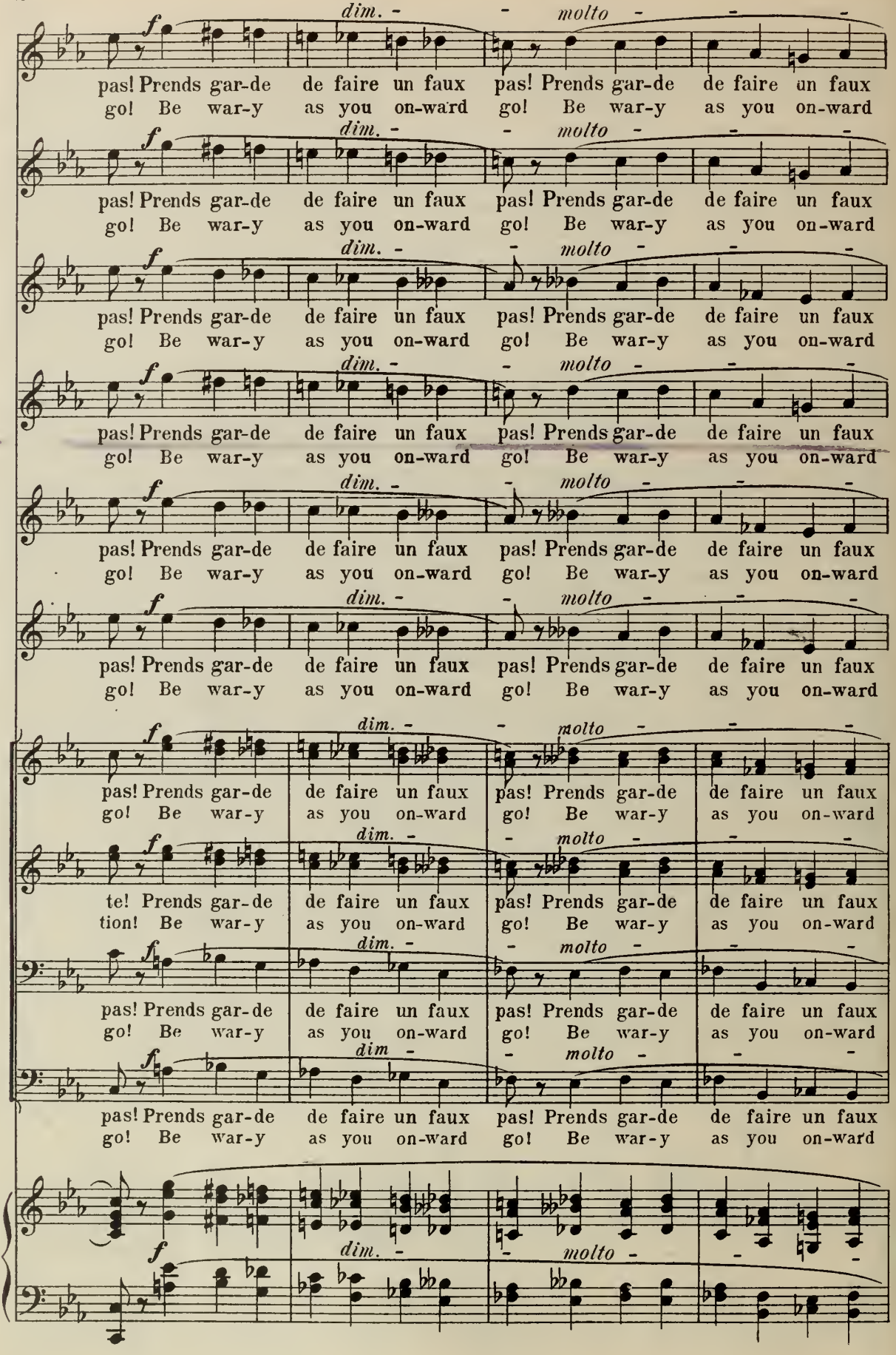
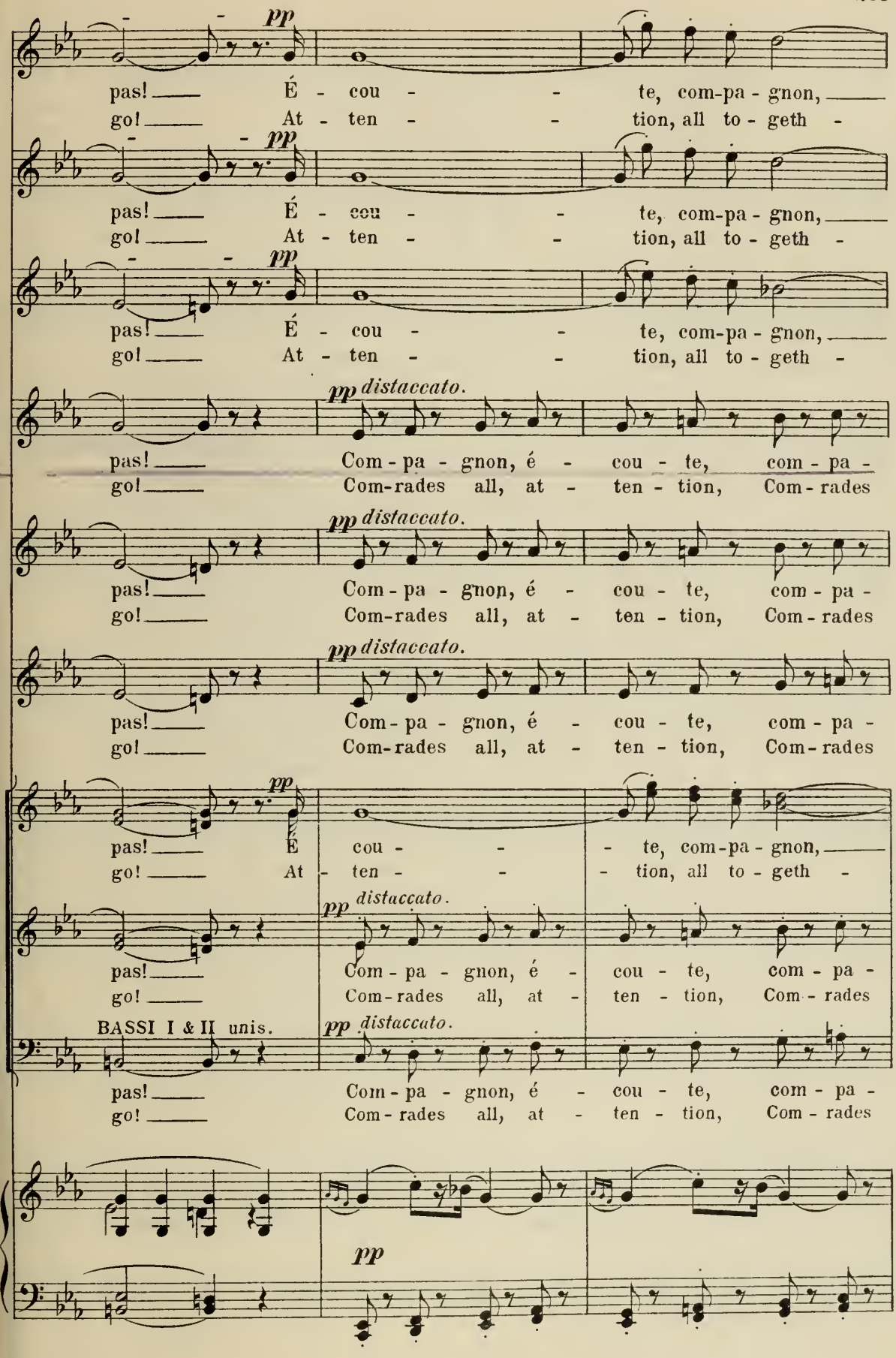
Et le pé - ril, le pé - ril est en haut, il
For dan - ger lurks, for dan - ger lurks a - round, it
mf
est en bas, il est en haut, Il est par-tout, qu'impor - te!
is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!
3
f

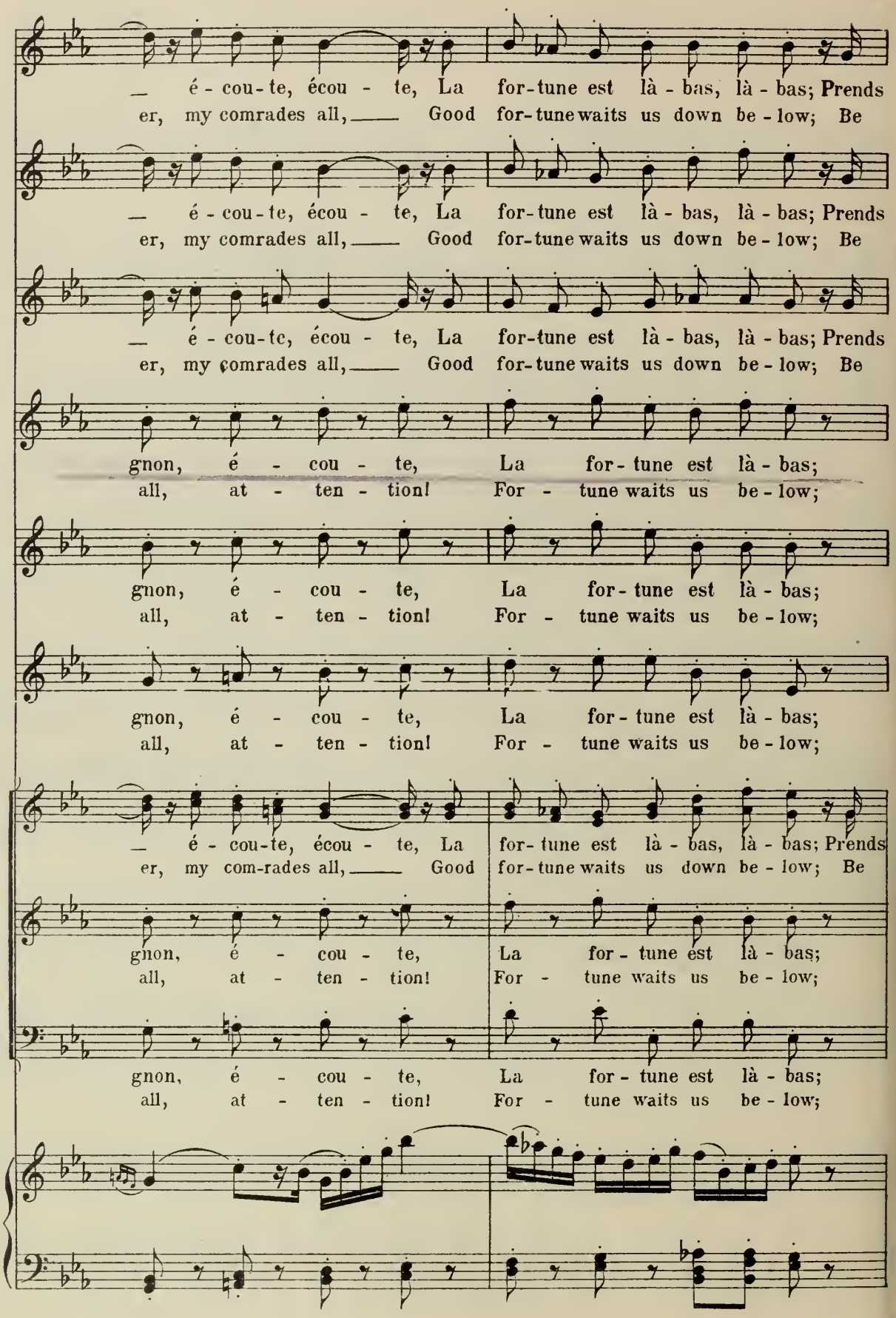
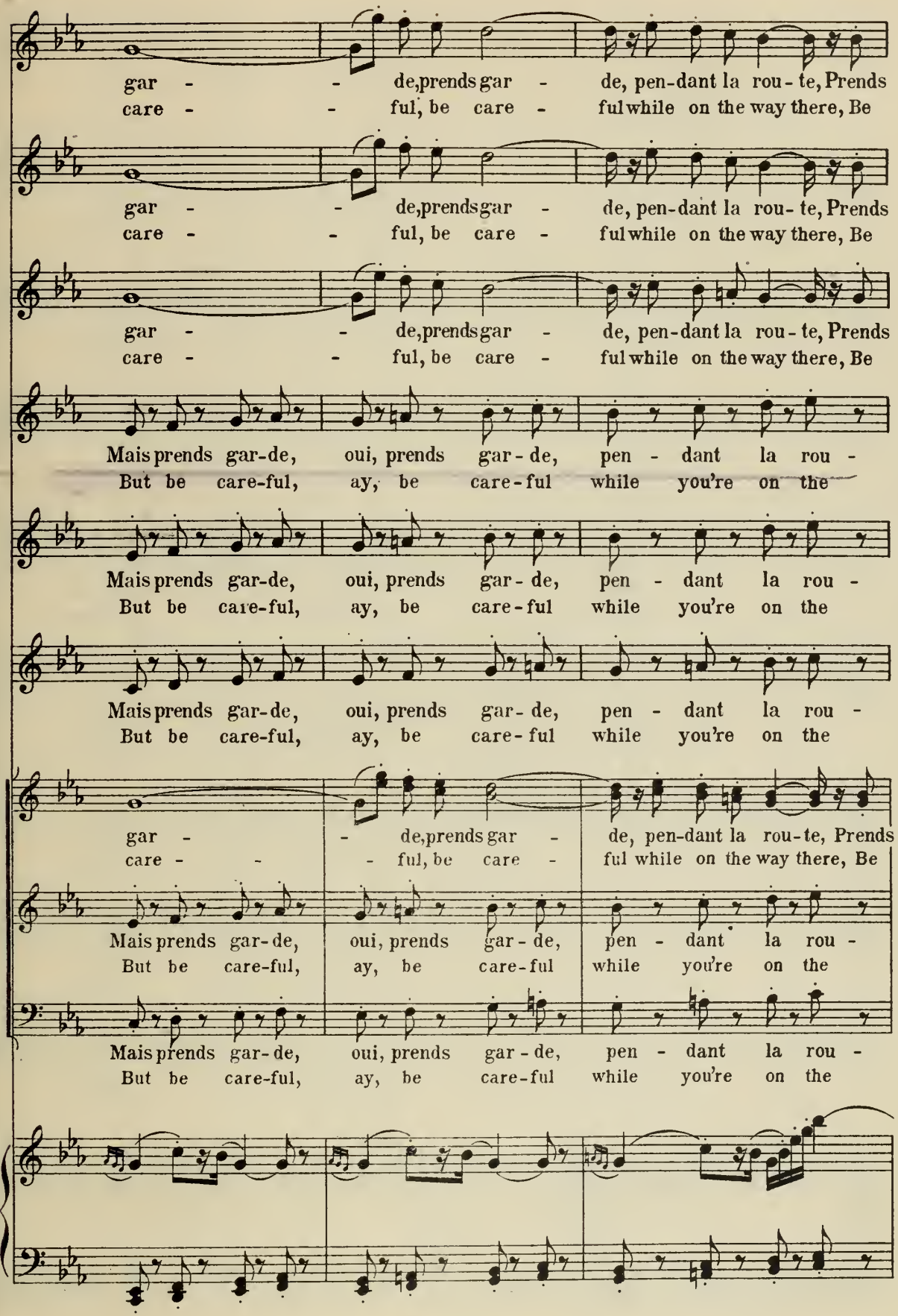
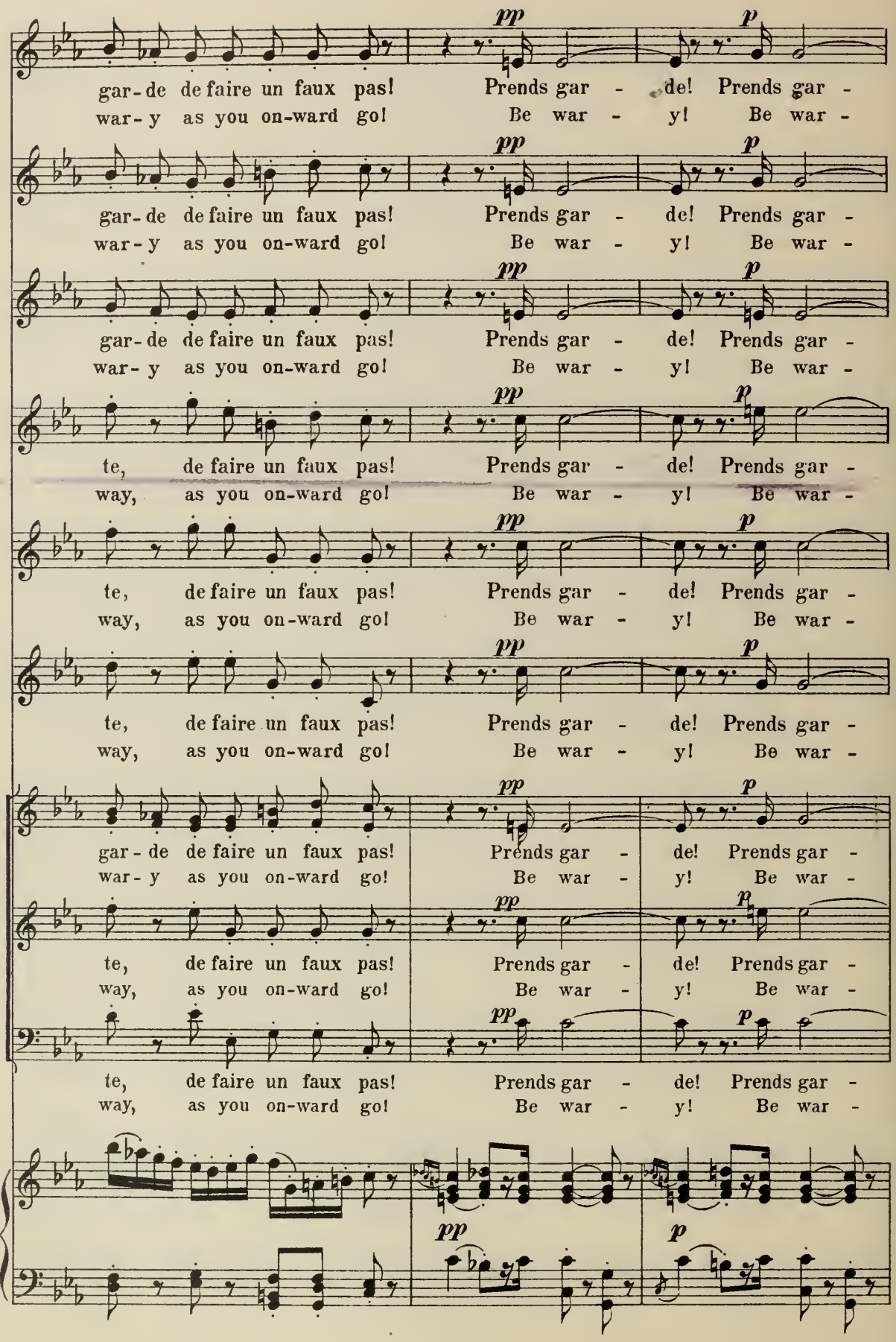

Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
Nous al - lons de - vant nous sans sou - ci du tor - rent,
We go on, straight a - head, with-out heed of the night,
cresc. molto.
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra - ge!
With-out heed of the storm, without heed of the tor- rent!
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra - ge!
With-out heed of the storm, without heed of the tor- rent!
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra - ge!
With-out heed of the storm, without heed of the tor- rent!
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra - ge!
With-out heed of the storm, without heed of the tor- rent!
Sans sou-ci du tor-rent, Sans sou-ci de l'o - ra - ge!
With-out heed of the storm, without heed of the tor- rent!
cresc. molto.
12117

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,
Qui là-bas nous at-tend Et nous guette au pas-sa-ge,
Down be-low, out of sight, But a-wake, that I war-rant!
p cresc. molto
f dim. p
cresc. molto.
f dim. p
ff

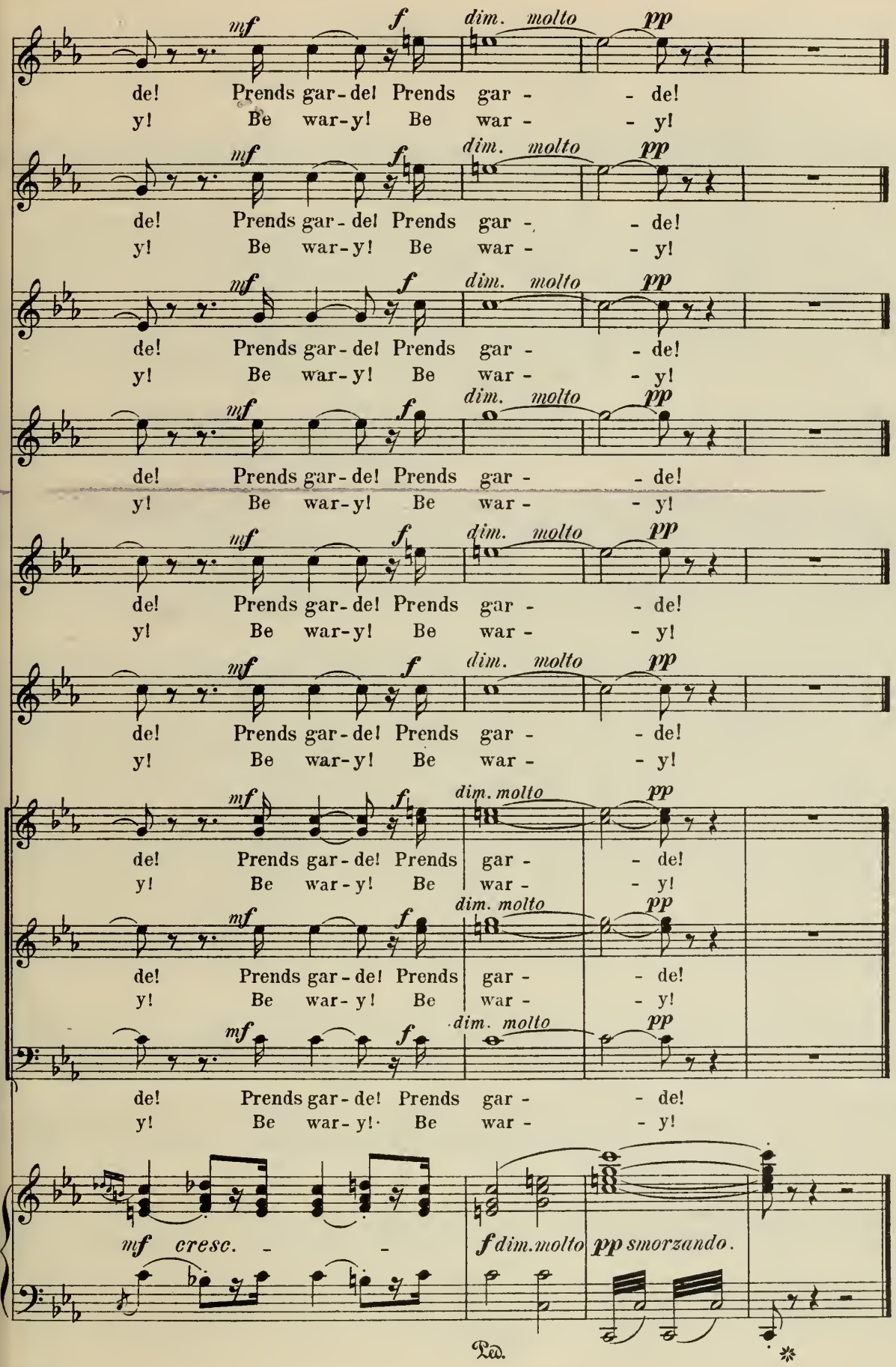

ff3
pp
Sans sou-ci nous al-lons en a - vant! É-cou - te, é-
We go on, we go on, straight a - head! At-ten - tion, at-
SOPRANOS.
A - mi, là-bas
My friend, be-low
TENORS.
Oui,
Yes,
BASSES I.
BASSES II.
Ped.

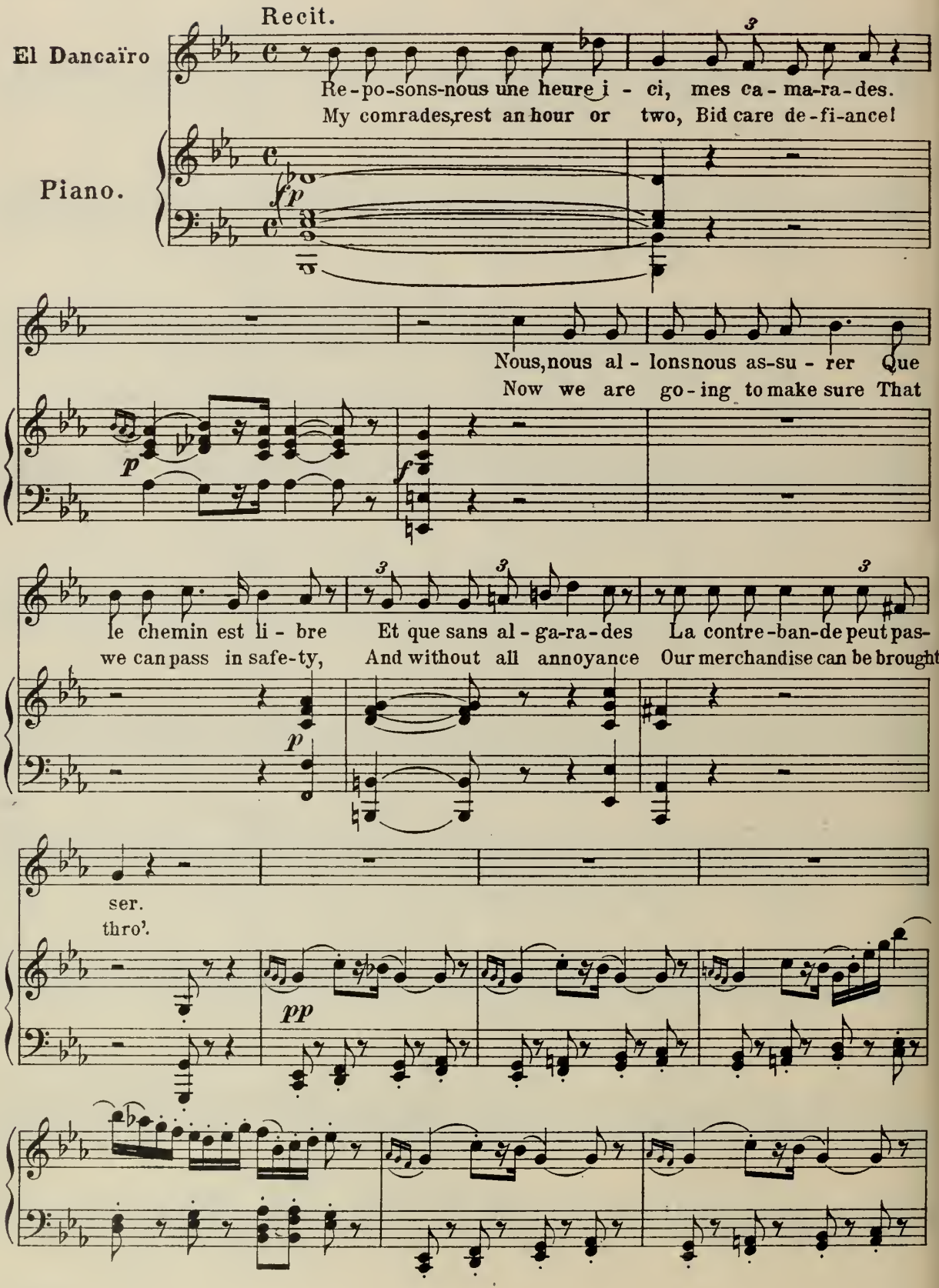
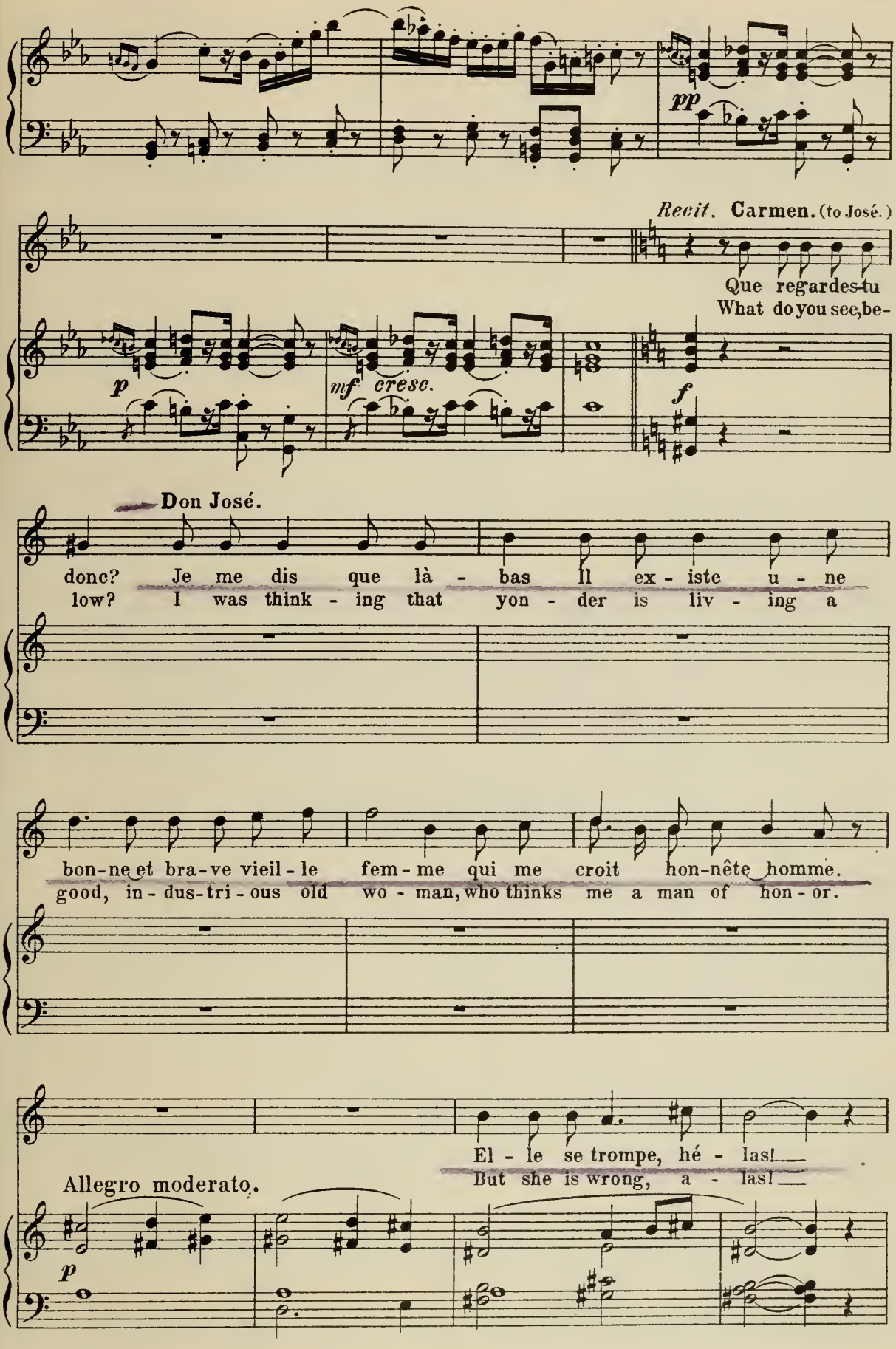

cou- -te, com-pa - gnon, é - cou- -te! La for-
ten- -tion, Com-rades all to - geth - er! For - - tune
cou- -te, com-pa - gnon, é - cou- -te! La for-
ten- -tion, Com-rades all to - geth - er! For - - tune
cou- -te, com-pa - gnon, é - cou- -te! La for-
ten- -tion, Com-rades all to - geth - er! For - - tune
cou- -te, com-pa - gnon, é - cou- -te! La for-
ten- -tion, Com-rades all to - geth - er! For - - tune
cou- -te, com-pa - gnon, é - cou- -te! La for-
ten- -tion, Com-rades all to - geth - er! For - - tune
— est la — for - tu- -ne é - cou - te, é - cou -
— our for - - tune waits us, At - ten - tion, at - ten -
la for- - - -tu- -ne
for - - tune waits us,
— est la — for - tu- -ne é - cou - te, é - cou -
— our for - - tune waits us, At - ten - tion, at - ten -
la for- - - -tu- -ne
for - - tune waits us,

tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
tu- -ne est là - bas, là - bas; Mais prends
waits us on the plain be - low; But be
- te, com- -pa - gnon, Prends gar- -de
- tion all to - geth - er, Be care- -ful
est là- - - -bas, É- - -
down be- - - -low, At- - -
- te, com- -pa - gnon, Prends gar- -de
- tion all to - geth - er, Be care- -ful
est là- - - -bas, Prends
down be- - - -low, Be

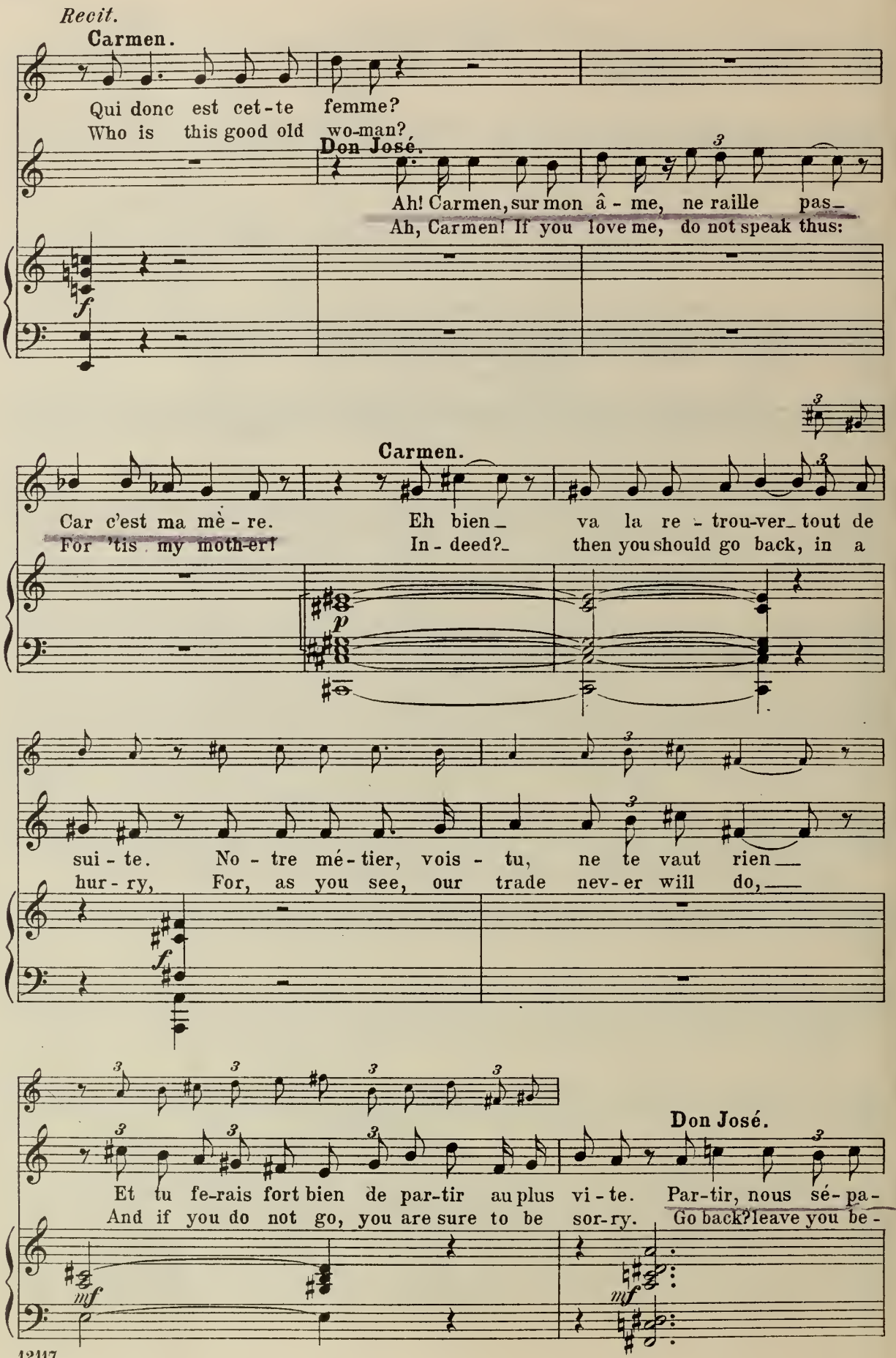

cresc.
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward
coute, é - cou - te, é - cou -
ten - tion, all at ten -
gar - de de faire un faux
war - y as you on - ward


f dim. molto
pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward
te! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
tion! Be war-y as you on-ward go! Be war-y as you on-ward

pp
pas! É - cou - te, com-pa - gnon,
go! At - ten - tion, all to - geth -
pp
pas! É - cou - te, com-pa - gnon,
go! At - ten - tion, all to - geth -
pp
pas! É - cou - te, com-pa - gnon,
go! At - ten - tion, all to - geth -
pp distaccato.
pas! Com - pa - gnon, é - cou - te, com - pa -
go! Com-rades all, at - ten - tion, Com - rades
pp distaccato.
pas! Com - pa - gnon, é - cou - te, com - pa -
go! Com-rades all, at - ten - tion, Com - rades
pp distaccato.
pas! Com - pa - gnon, é - cou - te, com - pa -
go! Com-rades all, at - ten - tion, Com - rades
pp
pas! É cou - te, com-pa - gnon,
go! At - ten - tion, all to - geth -
pp distaccato.
pas! Com - pa - gnon, é - cou - te, com - pa -
go! Com-rades all, at - ten - tion, Com - rades
BASSI I & II unis.
pp distaccato.
pas! Com - pa - gnon, é - cou - te, com - pa -
go! Com-rades all, at - ten - tion, Com - rades
pp


— é - cou-te, écou - te, La for-tune est là - bas, là - bas; Prends
er, my comrades all, — Good for-tune waits us down be - low; Be
— é - cou-te, écou - te, La for-tune est là - bas, là - bas; Prends
er, my comrades all, — Good for-tune waits us down be - low; Be
— é - cou-te, écou - te, La for-tune est là - bas, là - bas; Prends
er, my comrades all, — Good for-tune waits us down be - low; Be
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
— é - cou-te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my com-rades all, — Good for-tune waits us down be - low; Be
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;

gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
gar - - de, prends gar - de, pen-dant la rou-te, Prends
care - - ful, be care - ful while on the way there, Be
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the
Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

gar-de de faire un faux pas! Prends gar - de! Prends gar -
war-y as you on-ward go! Be war - y! Be war -
te, de faire un faux pas! Prends gar - de! Prends gar -
way, as you on-ward go! Be war - y! Be war -
pp
p


mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf f dim. molto pp
de! Prends gar - de! Prends gar - de!
y! Be war - y! Be war - y!
mf cresc. f dim. molto pp smorzando.

Nº 19bis. Recitative.

pp
Recit. Carmen. (to José.)
Que regardes-tu
What do you see, be-
p
mf cresc.
f
Don José.
donc? Je me dis que là - bas Il ex - iste u - ne
low? I was think - ing that yon - der is liv - ing a
bon-ne et bra-ve vieil - le fem - me qui me croit hon-nête homme.
good, in - dus-tri - ous old wo - man, who thinks me a man of hon - or.
El - le se trompe, hé - las!
But she is wrong, a - las!
Allegro moderato.
p


Recit.
Carmen.
Qui donc est cet-te femme?
Who is this good old wo-man?
Don José.
Ah! Carmen, sur mon â - me, ne raille pas_
Ah, Carmen! If you love me, do not speak thus:
f
Carmen.
Car c'est ma mè - re.
For 'tis my moth-er!
Eh bien_ va la re - trou-ver_ tout de
In - deed?_ then you should go back, in a
p
sui - te. No - tre mé - tier, vois - tu, ne te vaut rien__
hur - ry, For, as you see, our trade nev-er will do,__
f
Don José.
Et tu fe-rais fort bien de par-tir au plus vi - te. Par-tir, nous sé-pa-
And if you do not go, you are sure to be sor-ry. Go back? leave you be -
mf
mf

alla misura. **Carmen.** **Don José.**

rer? Sans dou - te! Nous sé-pa-rer, Car-
hind? I said so! Leave you behind, Car-

p espress.

Recit. **Carmen.**

men — É - cou-te, si tu re-dis ce mot — Tu
men! — be care-ful! If you re-peat that word — Why,

f *ff*

me tuerais, peut-ê - tre. Quel re-gard —
then per-haps you'll kill me! What a look! —

p

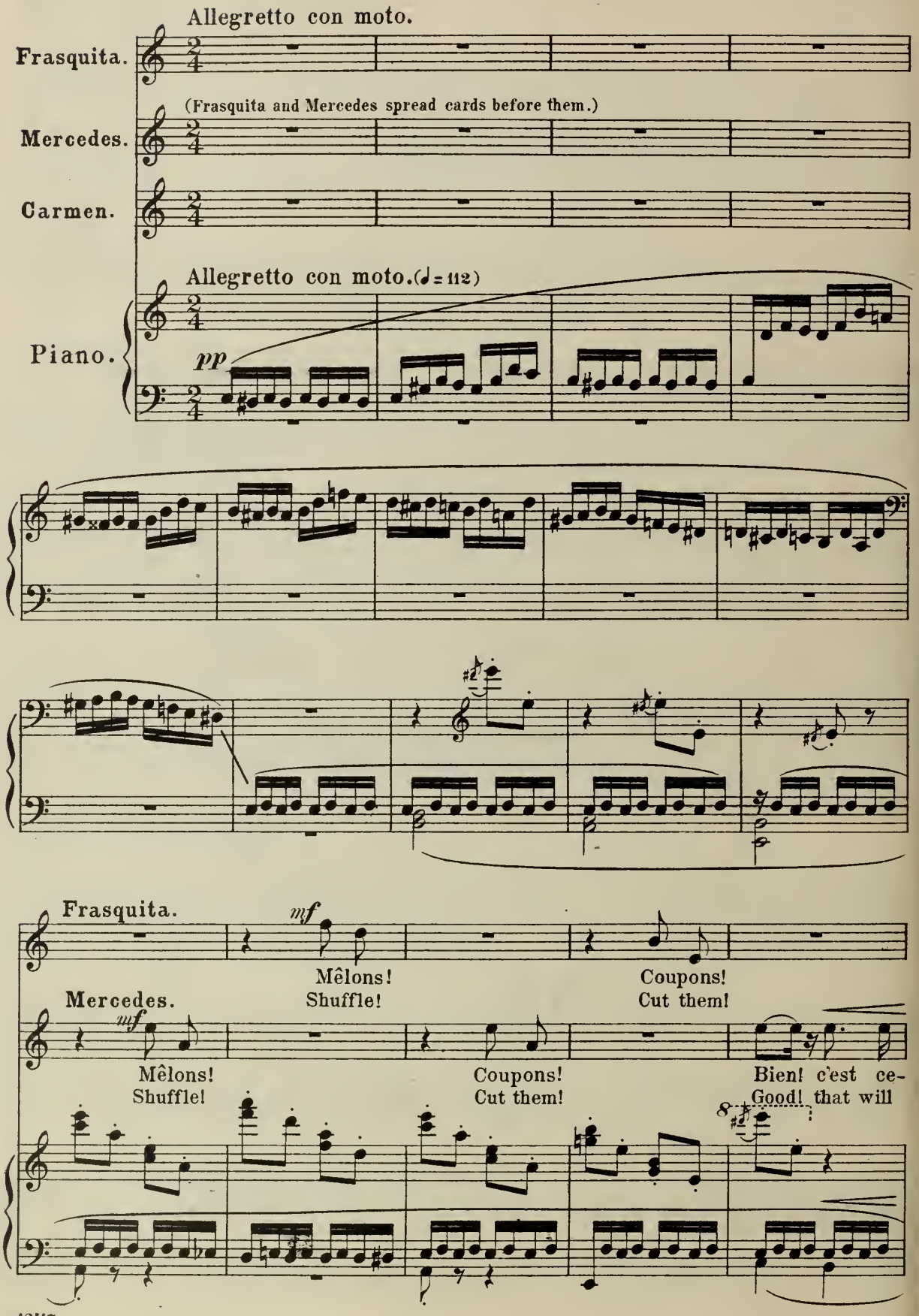
6 6 6 6

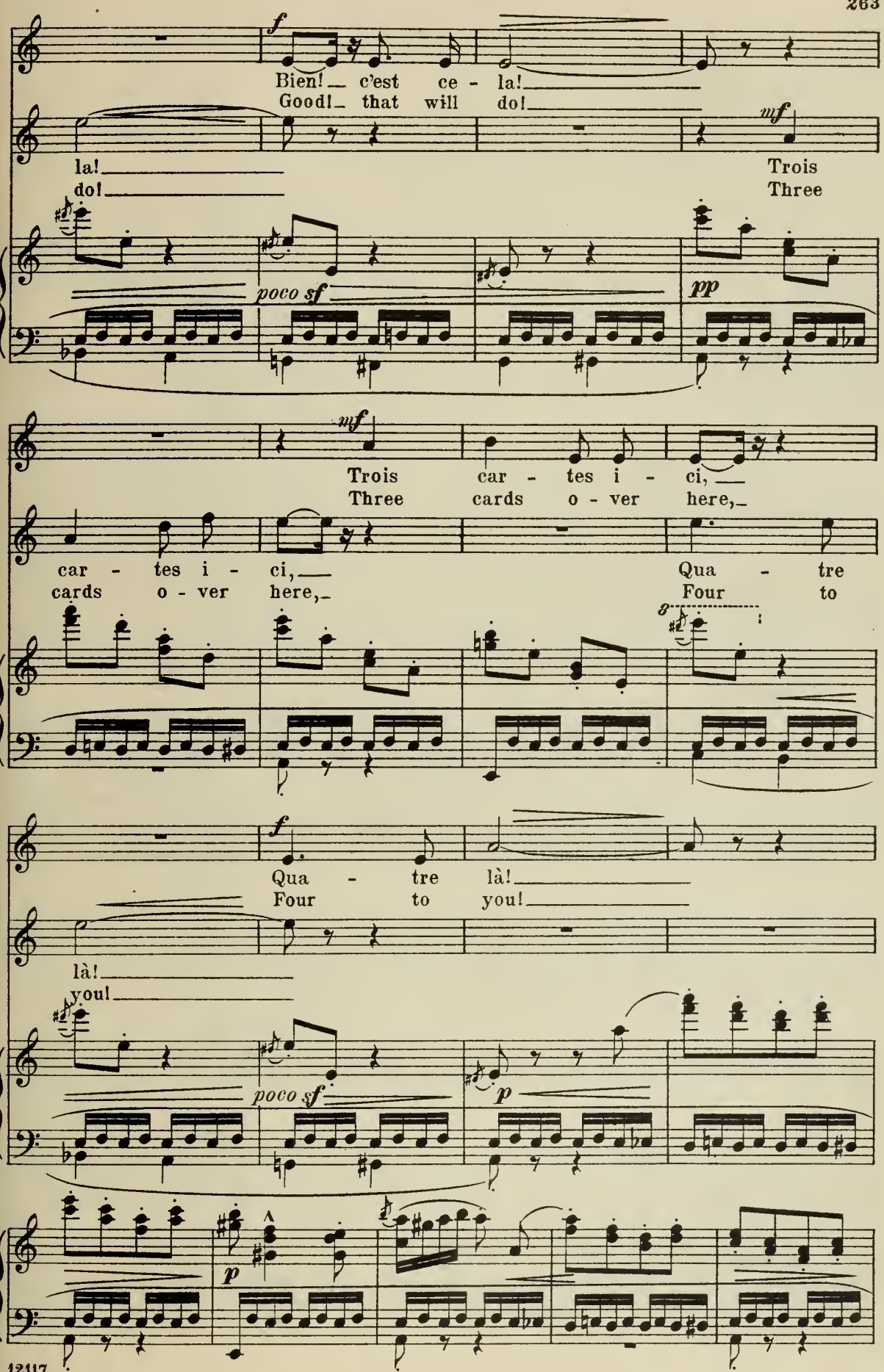
3 3

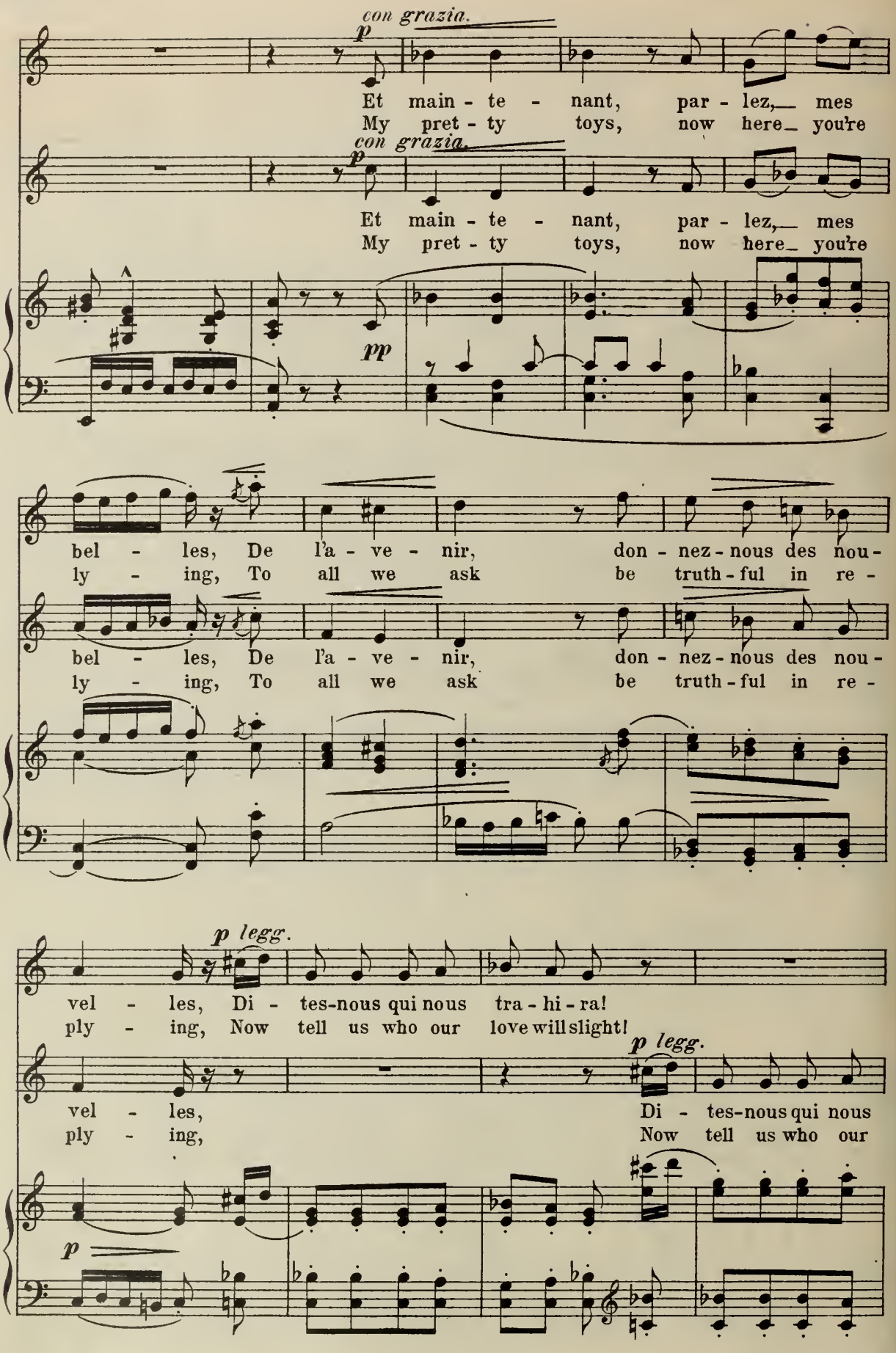
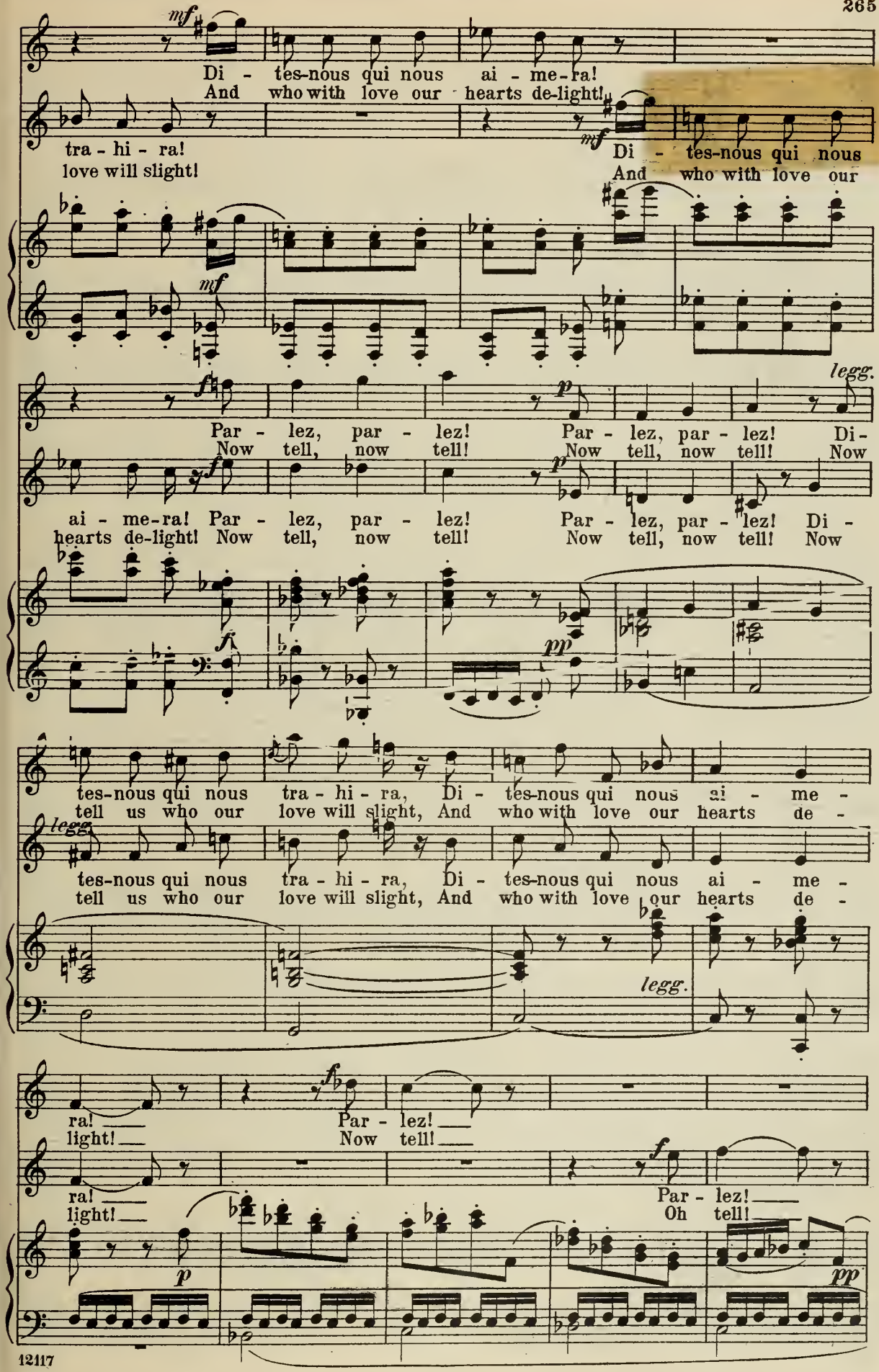
tu ne réponds rien — Que m'importe? après tout, le destin est le maître!
You do not re-ply. What of that? af-ter all, it is Fate, live or die! —

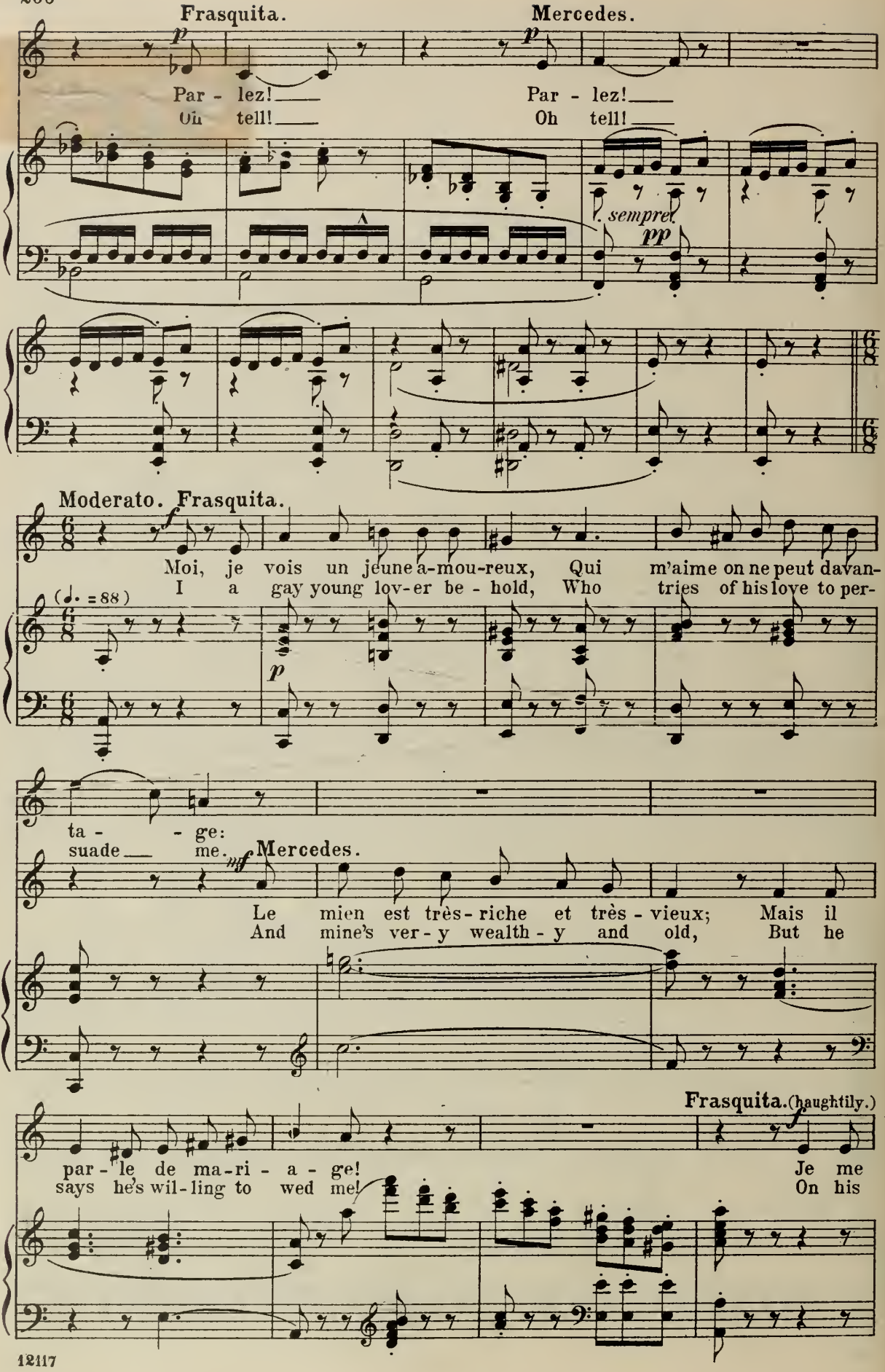
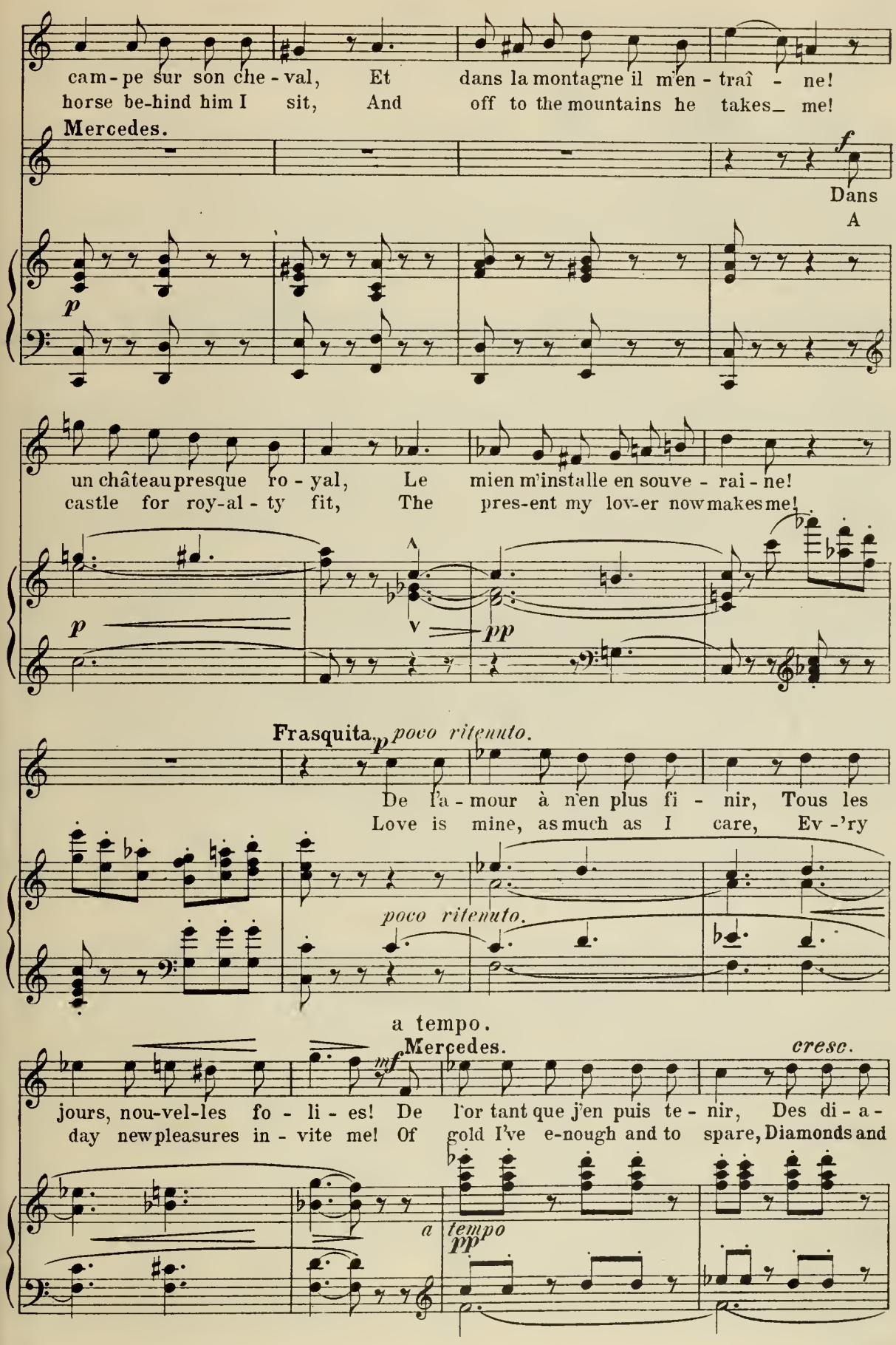
p *f*

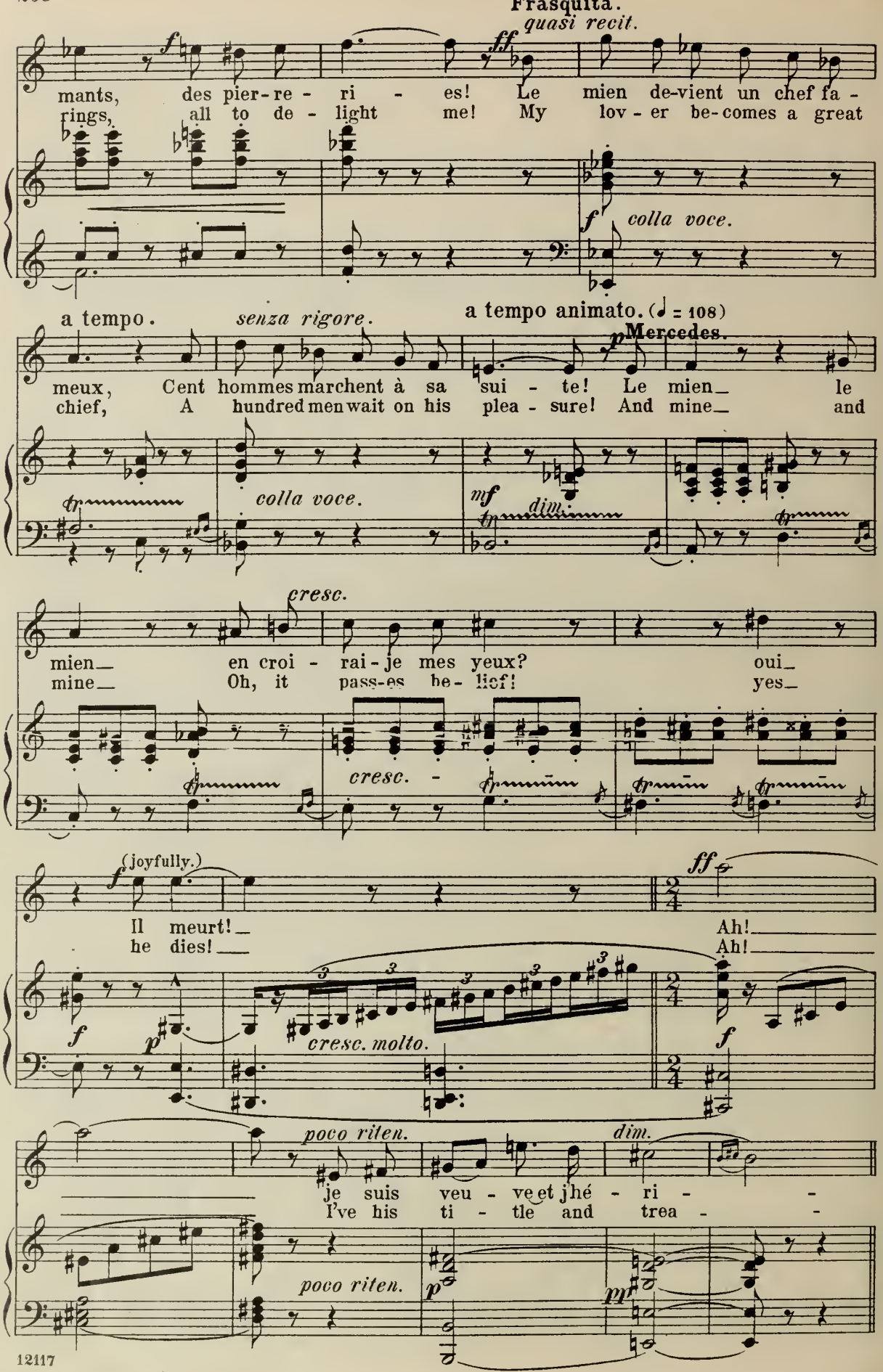
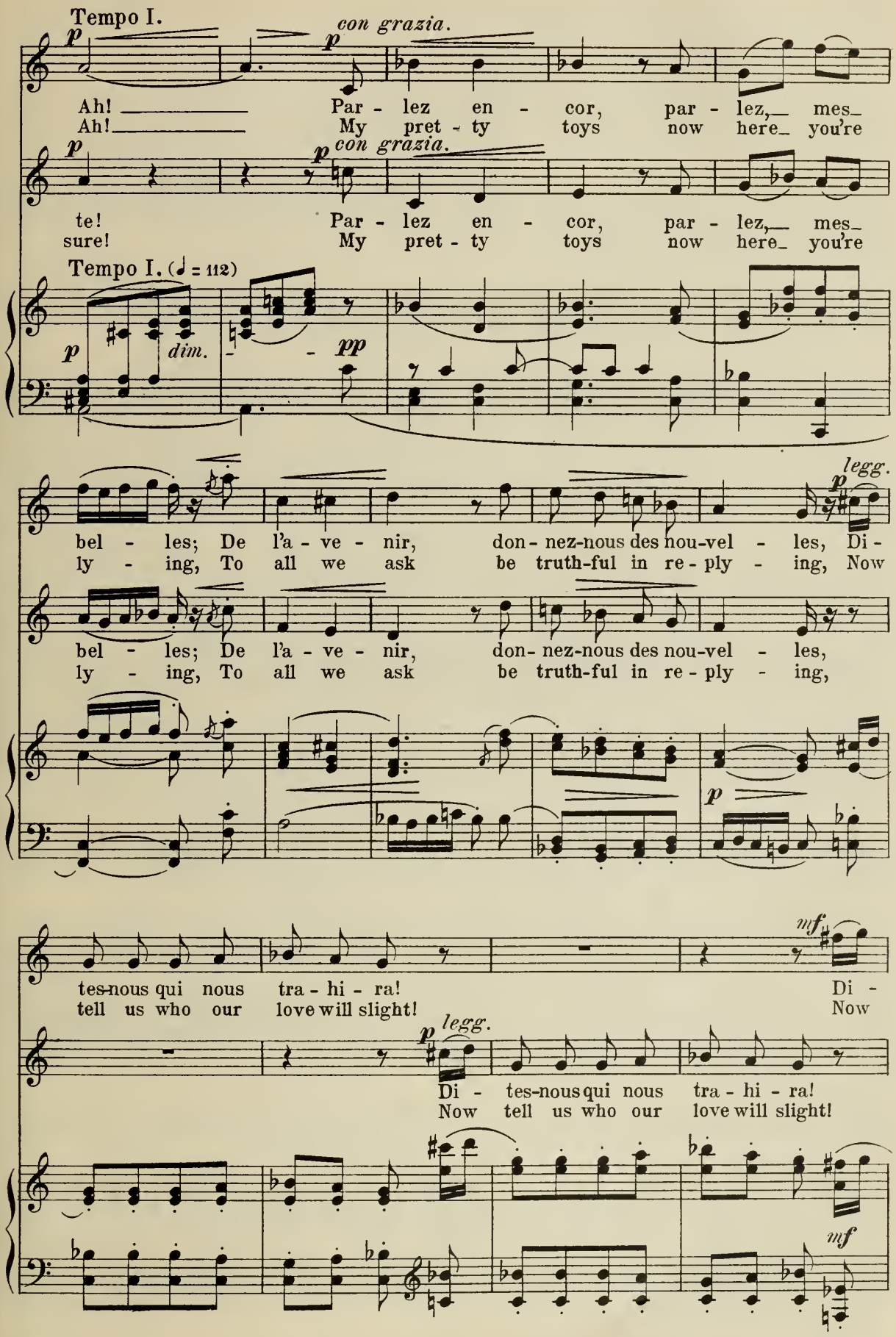
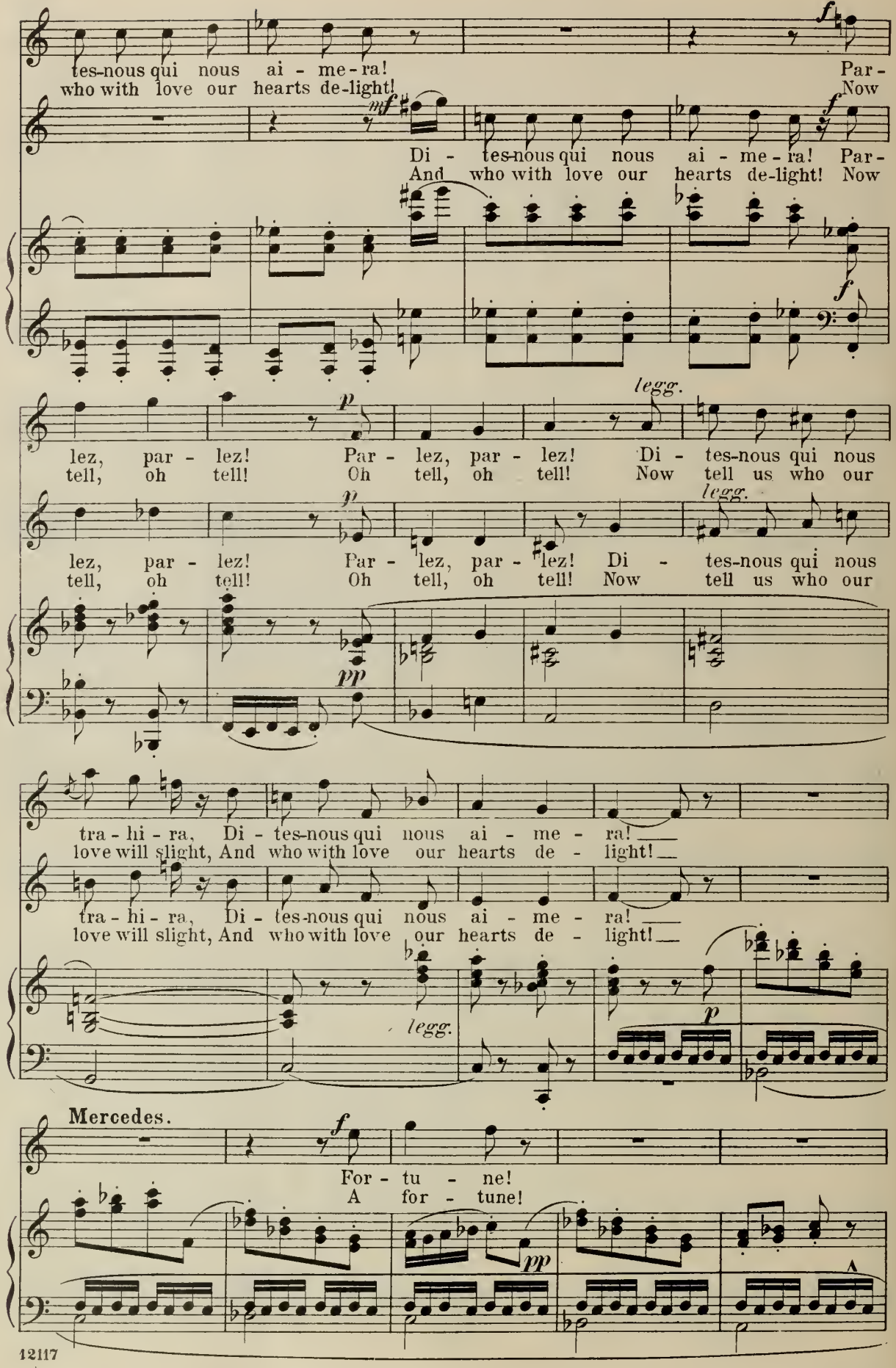
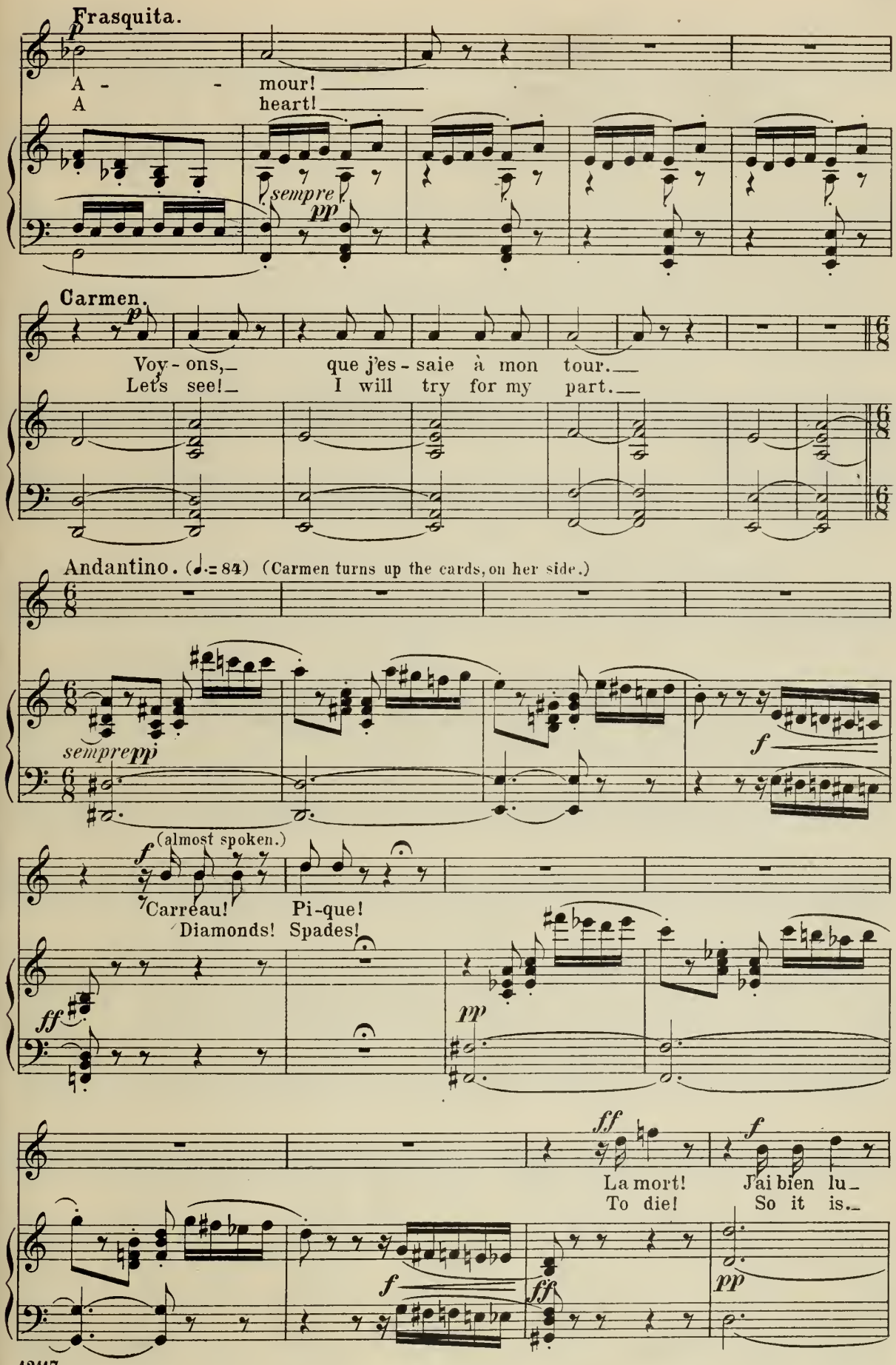
p

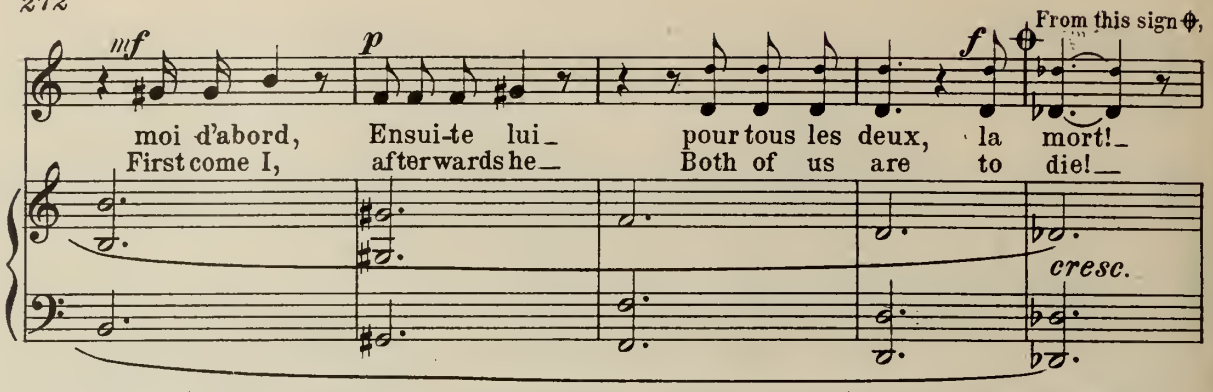
№ 20. Trio.

Allegretto con moto.
Frasquita.
(Frasquita and Mercedes spread cards before them.)
Mercedes.
Carmen.
Allegretto con moto. (♩= 112)
Piano.
pp
Frasquita.
mf
Mêlons!
Shuffle!
Coupons!
Cut them!
Mercedes.
mf
Mêlons!
Shuffle!
Coupons!
Cut them!
Bien! c'est ce-
Good! that will

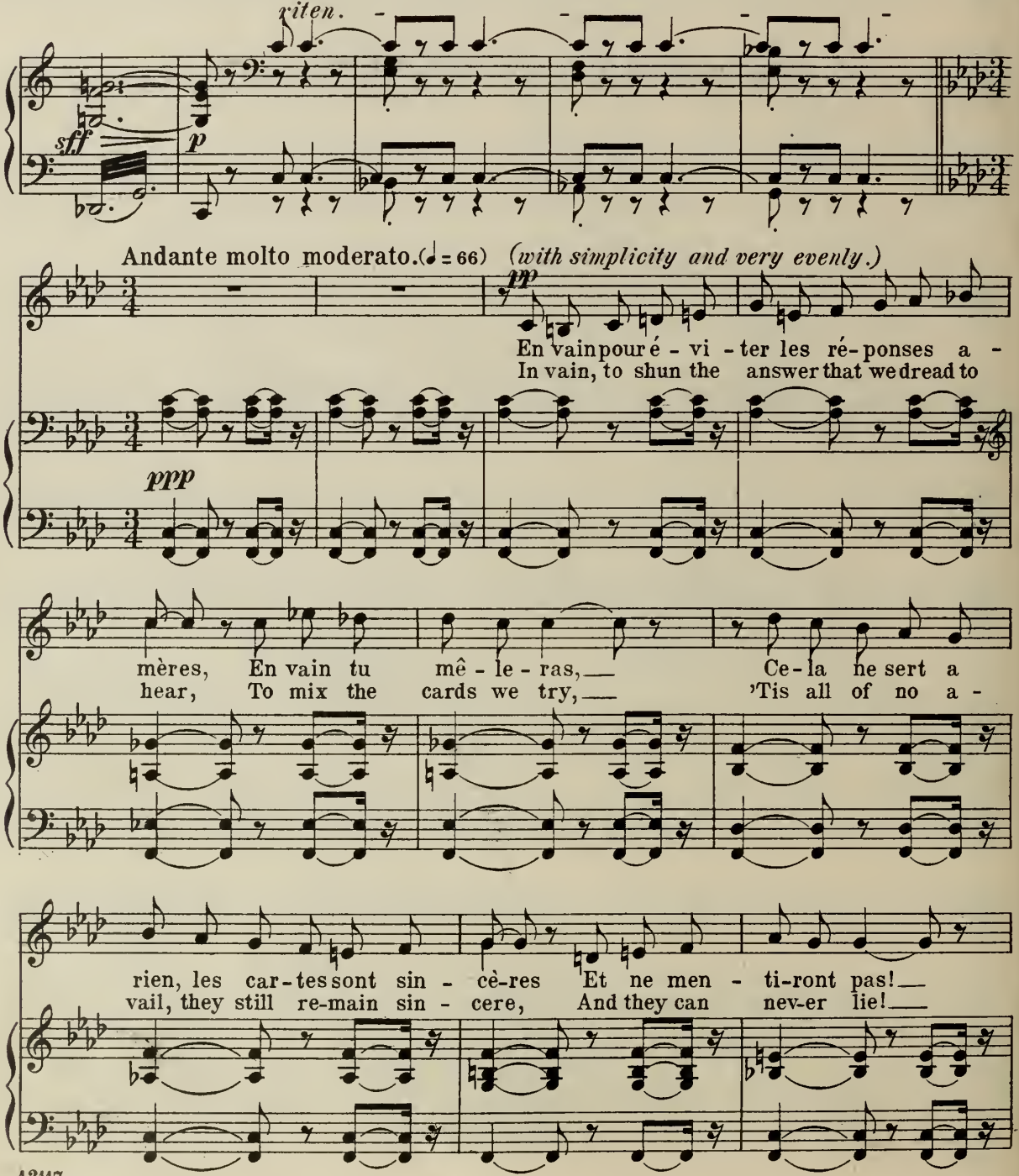
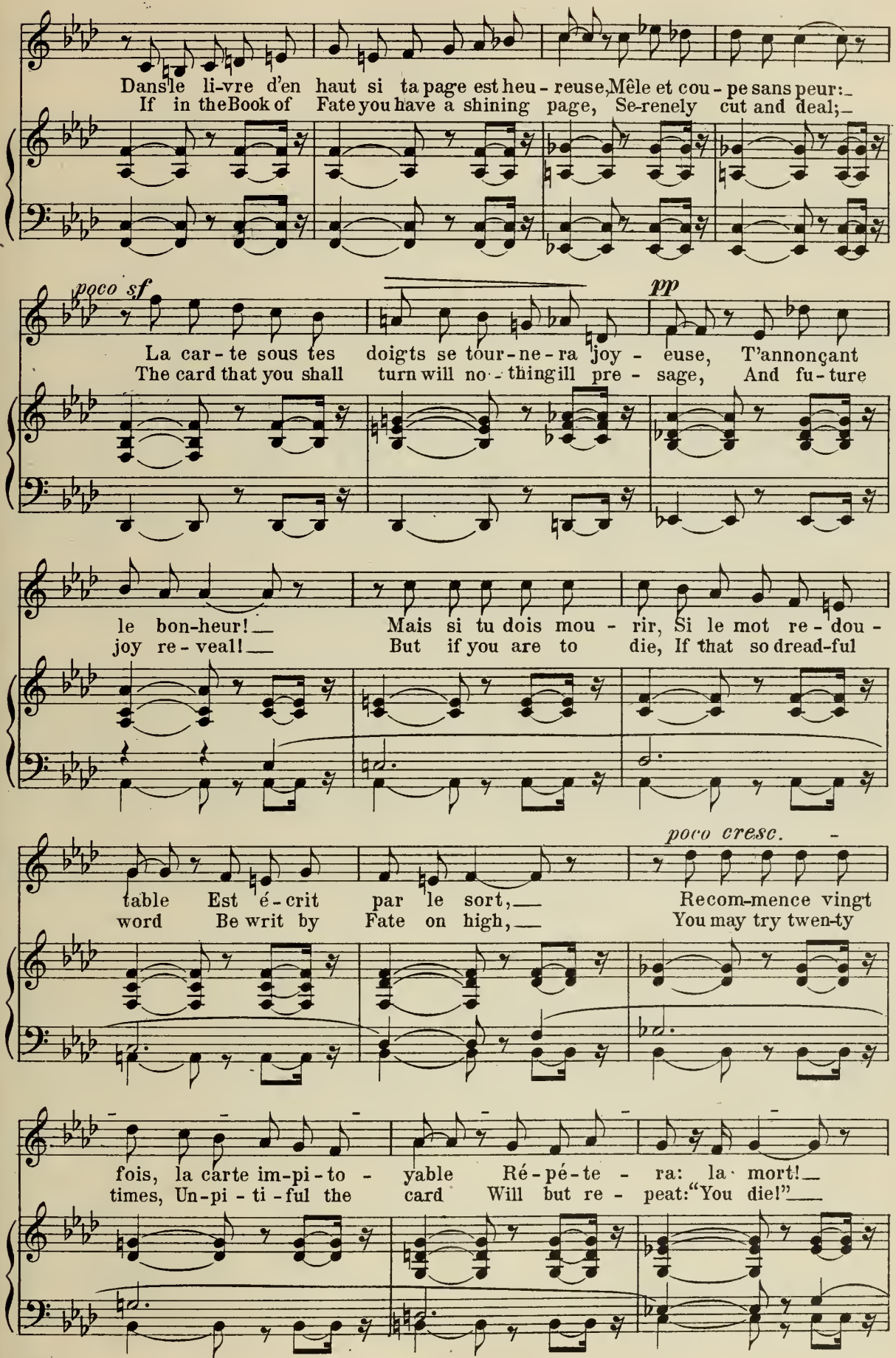

f
Bien! c'est ce - la!
Good! that will do!
la!
do!
mf
Trois
Three
poco sf
pp
mf
Trois car - tes i - ci,
Three cards o - ver here,
car - tes i - ci,
cards o - ver here,
Qua - tre
Four to
f
Qua - tre là!
Four to you!
là!
you!
poco sf
p
p

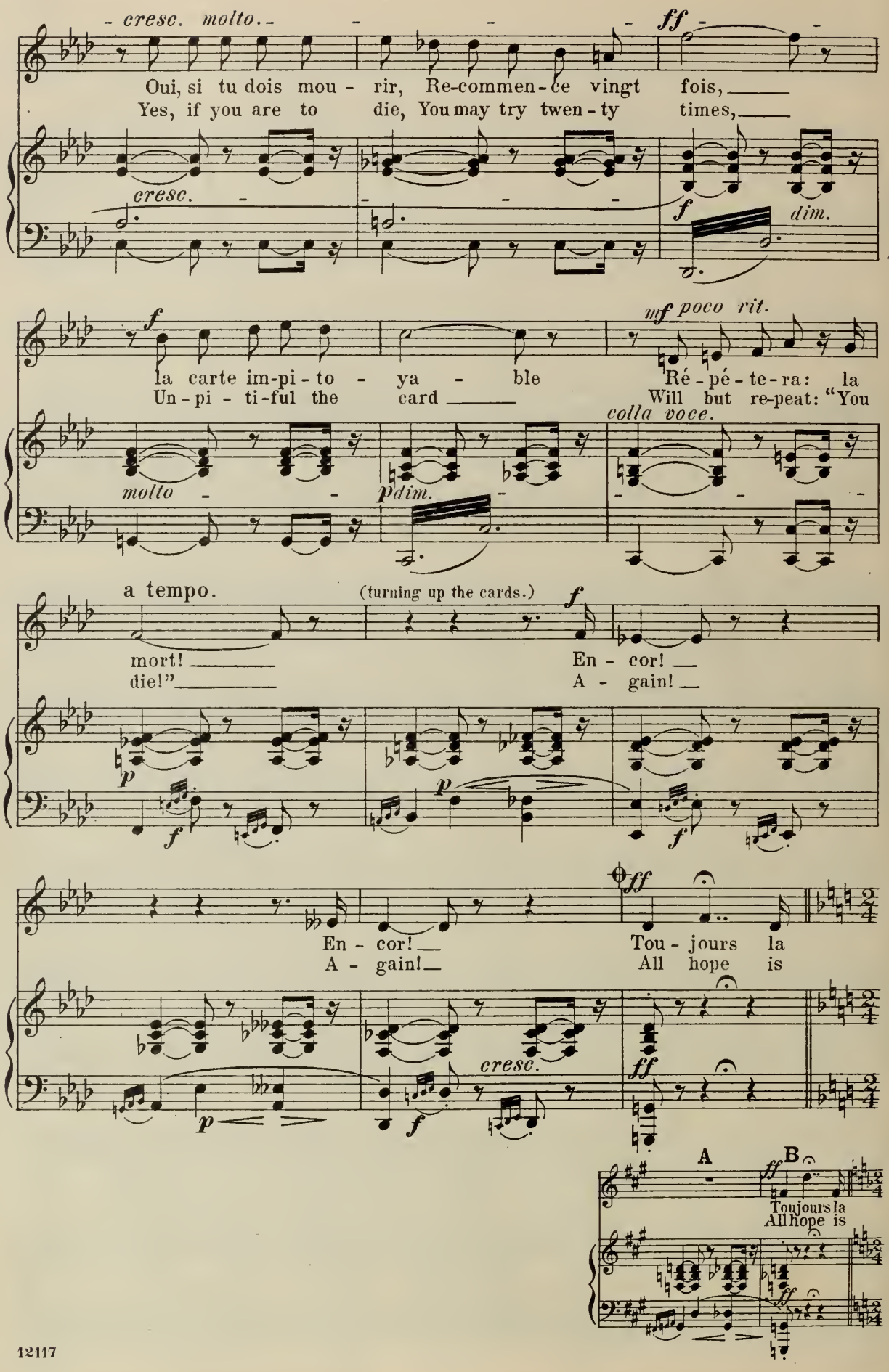
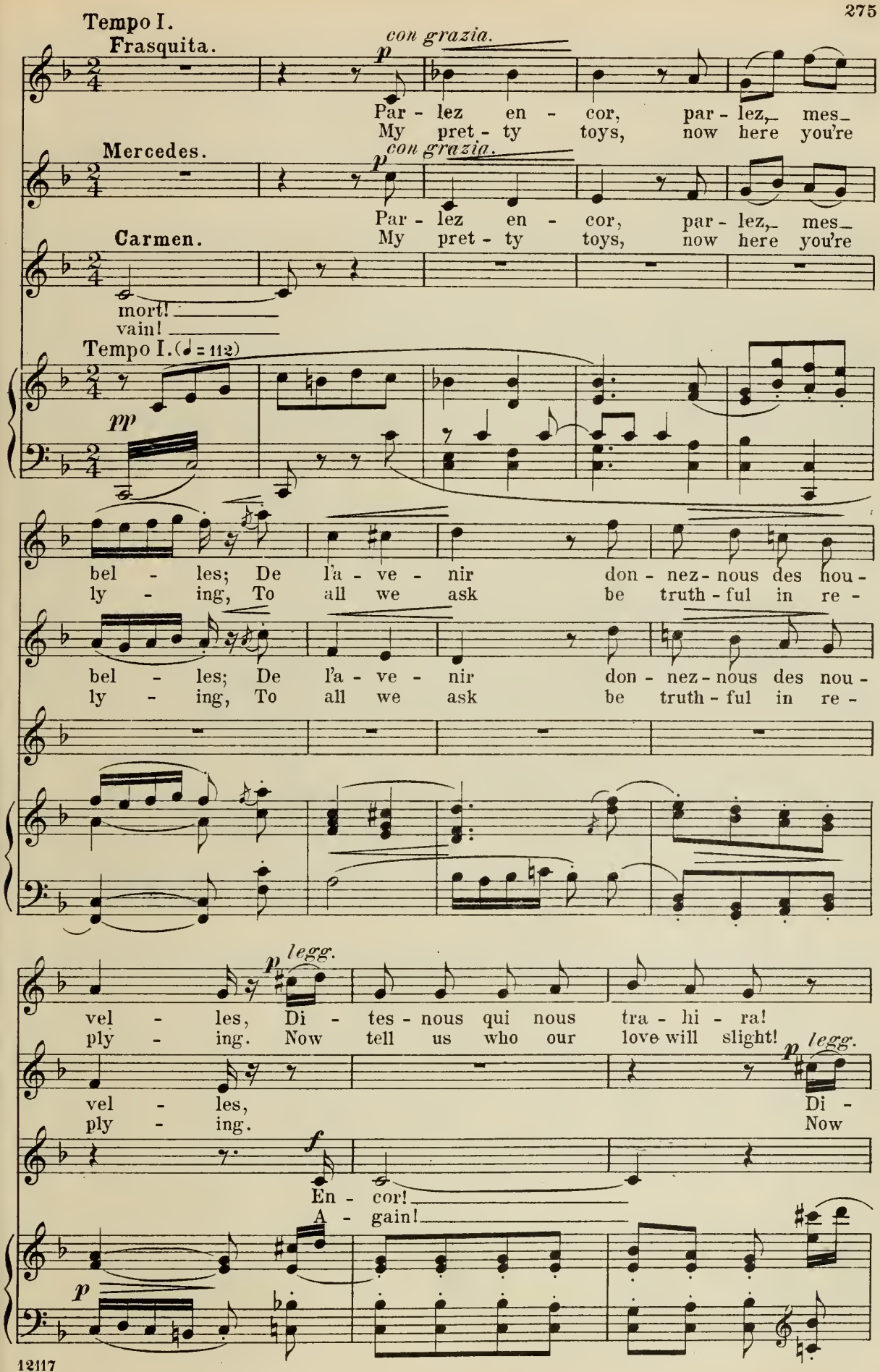

con grazia.
p
Et main - te - nant, par - lez, mes
My pret - ty toys, now here you're
con grazia.
p
Et main - te - nant, par - lez, mes
My pret - ty toys, now here you're
pp
bel - les, De l'a - ve - nir, don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -
bel - les, De l'a - ve - nir, don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -
p legg.
vel - les, Di - tes-nous qui nous tra - hi - ra!
ply - ing, Now tell us who our love will slight!
p legg.
vel - les, Di - tes-nous qui nous
ply - ing, Now tell us who our
p

Di - tes-nous qui nous ai - me-ra!
And who with love our hearts de-light!
tra - hi - ra!
love will slight!
Di - tes-nous qui nous
And who with love our
Par - lez, par - lez! Par - lez, par - lez! Di-
Now tell, now tell! Now tell, now tell! Now
ai - me-ra! Par - lez, par - lez! Par - lez, par - lez! Di -
hearts de-light! Now tell, now tell! Now tell, now tell! Now
tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -
tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -
ra!
light!
Par - lez!
Now tell!
ra!
light!
Par - lez!
Oh tell!

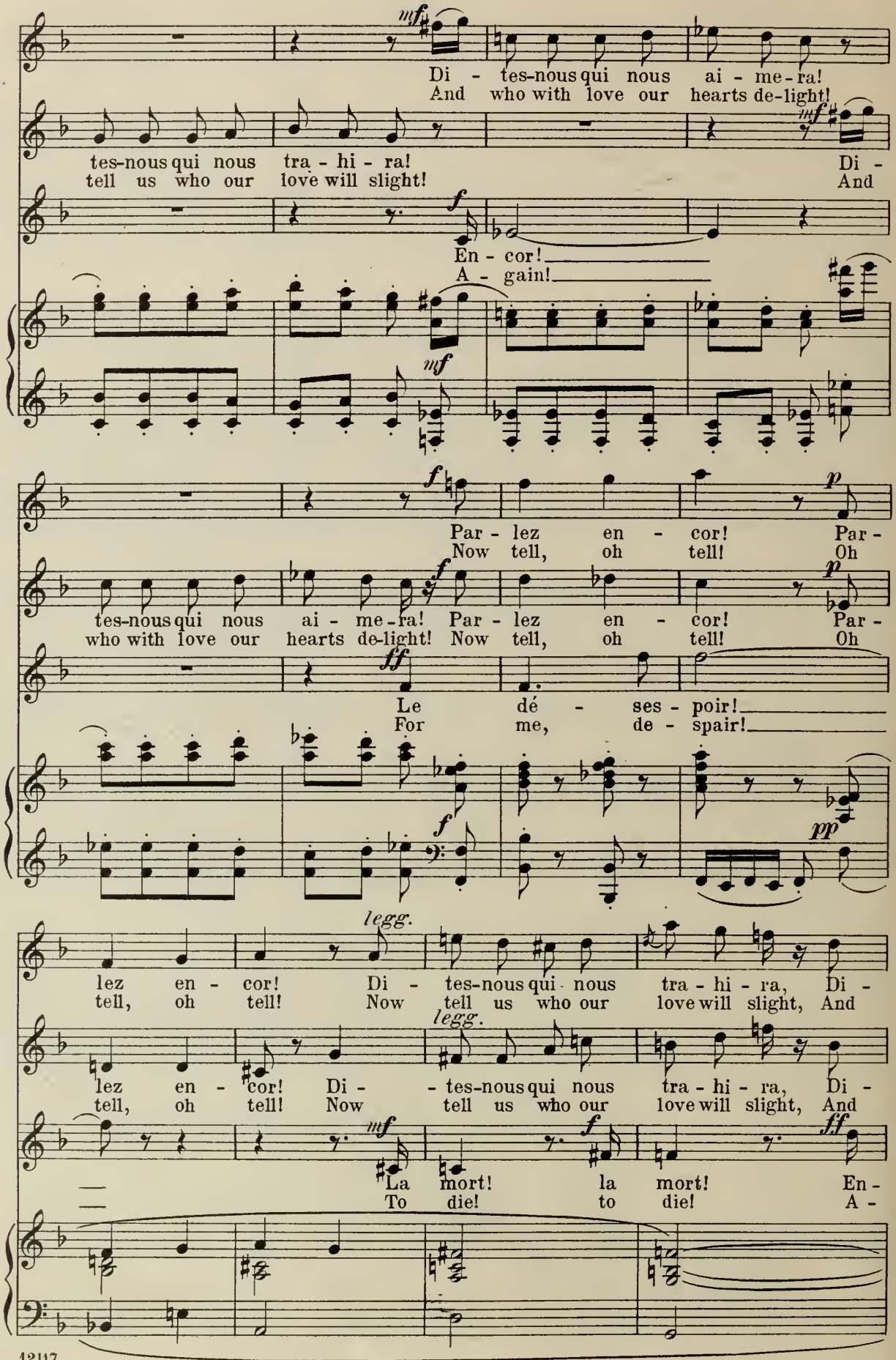
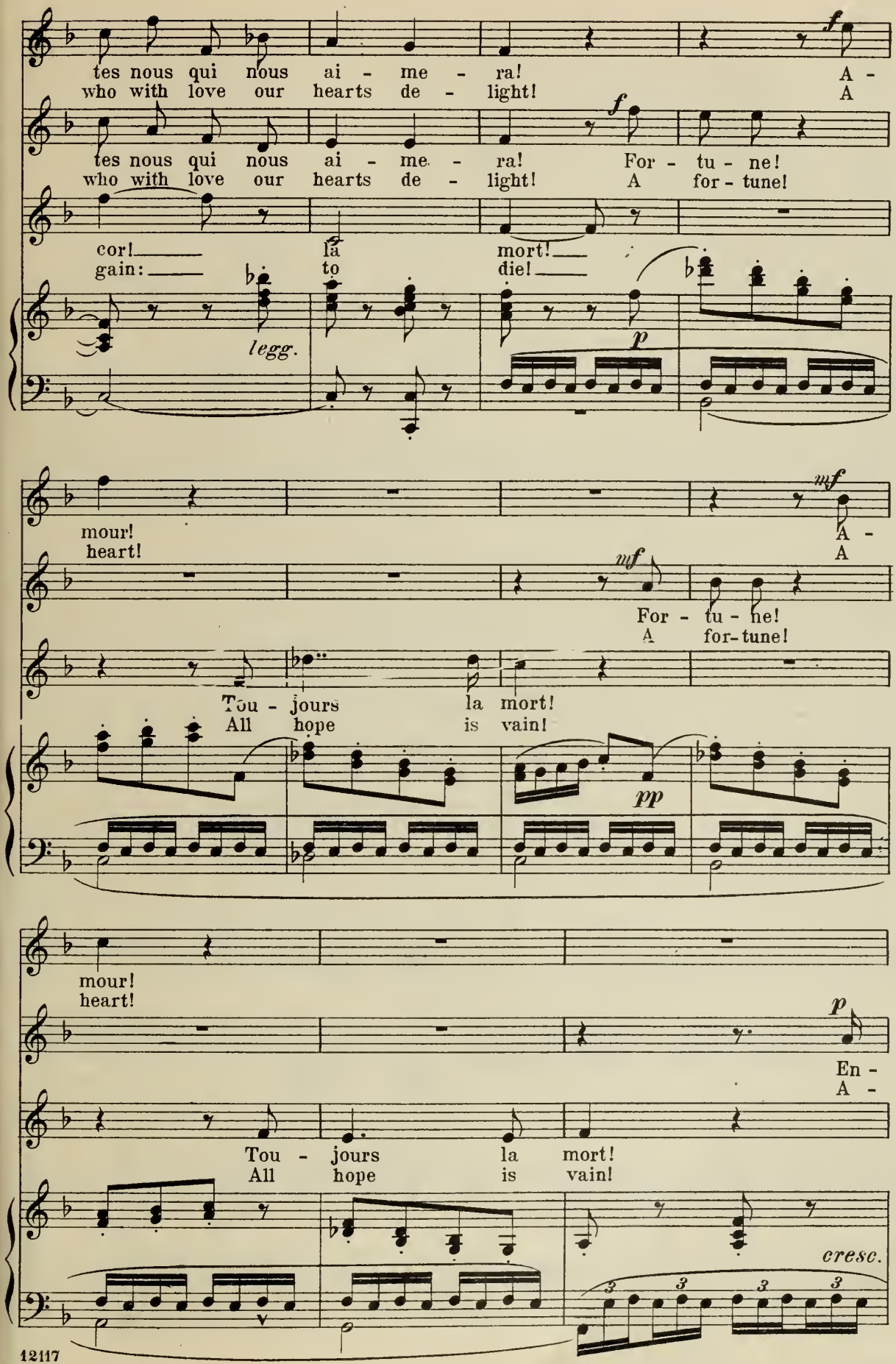
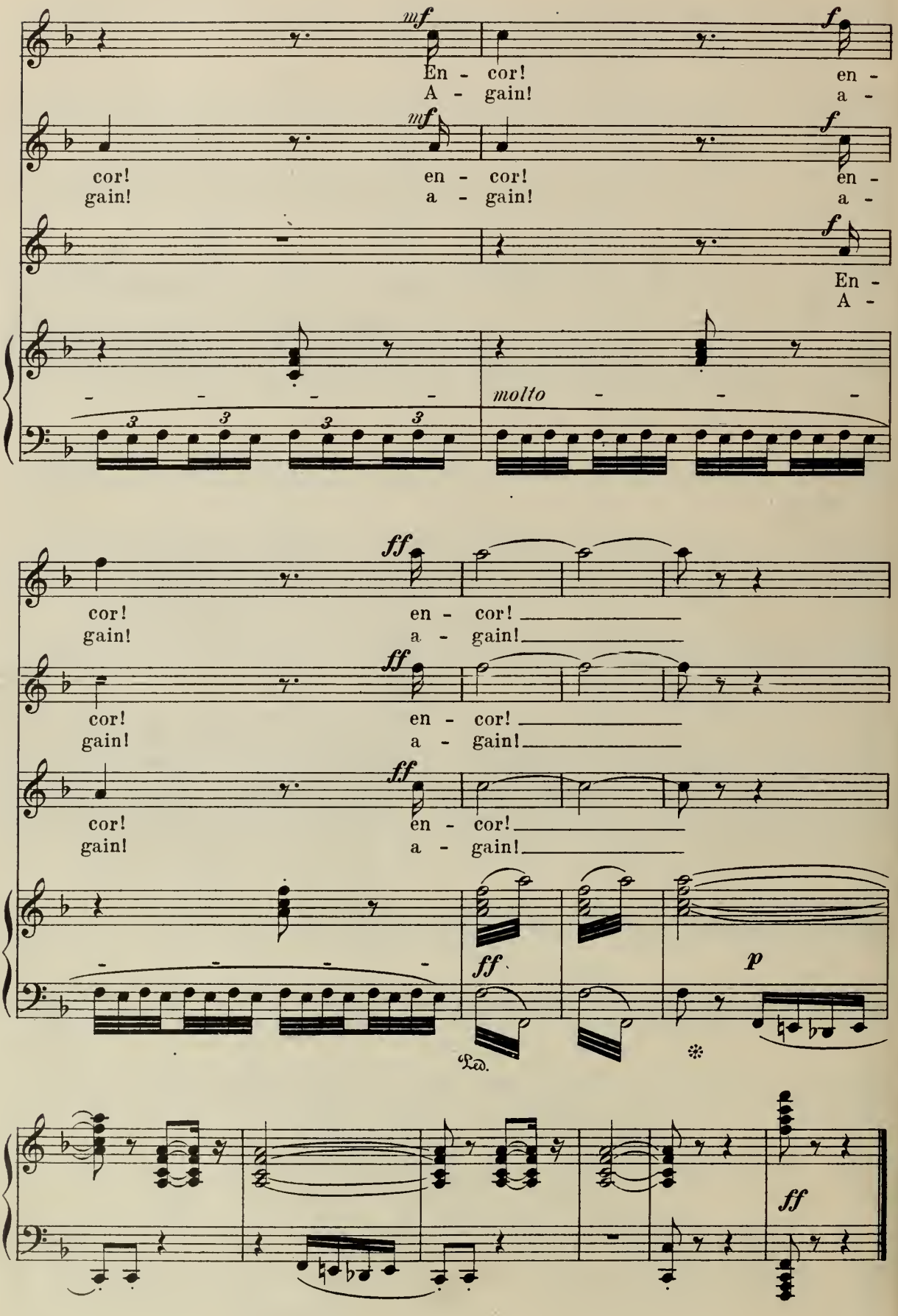

Frasquita.
Mercedes.
p
Par - lez!
Oh tell!
Par - lez!
Oh tell!
sempre
pp
Moderato.
Frasquita.
f
Moi, je vois un jeune a-mou-reux, Qui m'aime on ne peut davan-
I a gay young lov-er be - hold, Who tries of his love to per-
(♩. = 88)
p
ta - ge:
suade me.
Mercedes.
mf
Le mien est très-riche et très-vieux; Mais il
And mine's ver-y wealth-y and old, But he
Frasquita. (haughtily.)
f
par - le de ma-ri - a - ge!
says he's wil-ling to wed me!
Je me
On his

cam-pe sur son che-val, Et dans la montagne il m'en-traî-ne!
horse be-hind him I sit, And off to the mountains he takes me!
Mercedes.
Dans
A
un château presque ro-yal, Le mien m'installe en souve-rai-ne!
castle for roy-al-ty fit, The pres-ent my lov-er now makes me!
Frasquita.
poco ritenuto.
De l'a-mour à n'en plus fi-nir, Tous les
Love is mine, as much as I care, Ev-'ry
poco ritenuto.
a tempo.
Mercedes.
cresc.
jours, nou-vel-les fo-li-es! De l'or tant que j'en puis te-nir, Des di-a-
day new pleasures in-vite me! Of gold I've e-nough and to spare, Diamonds and
a tempo

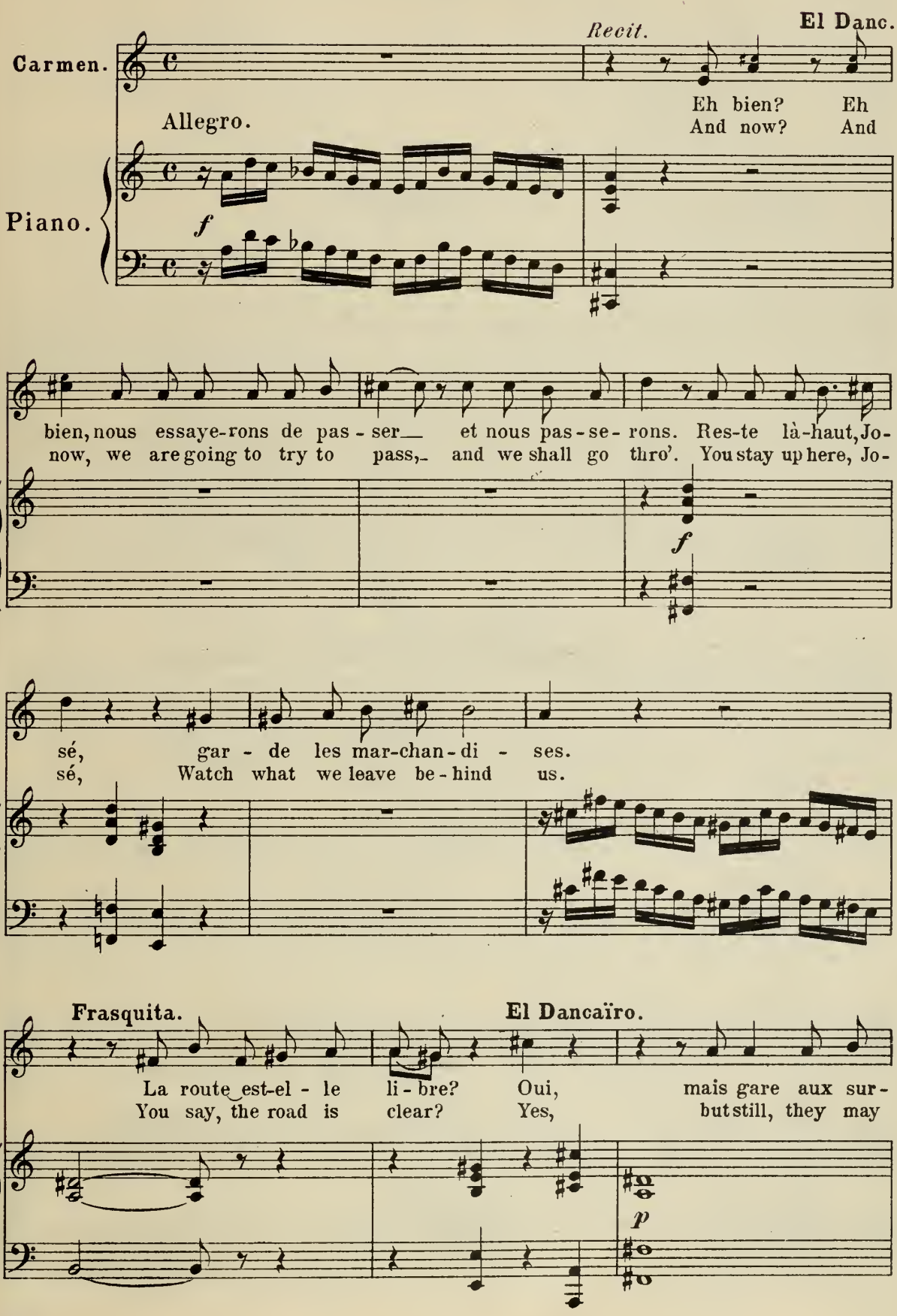
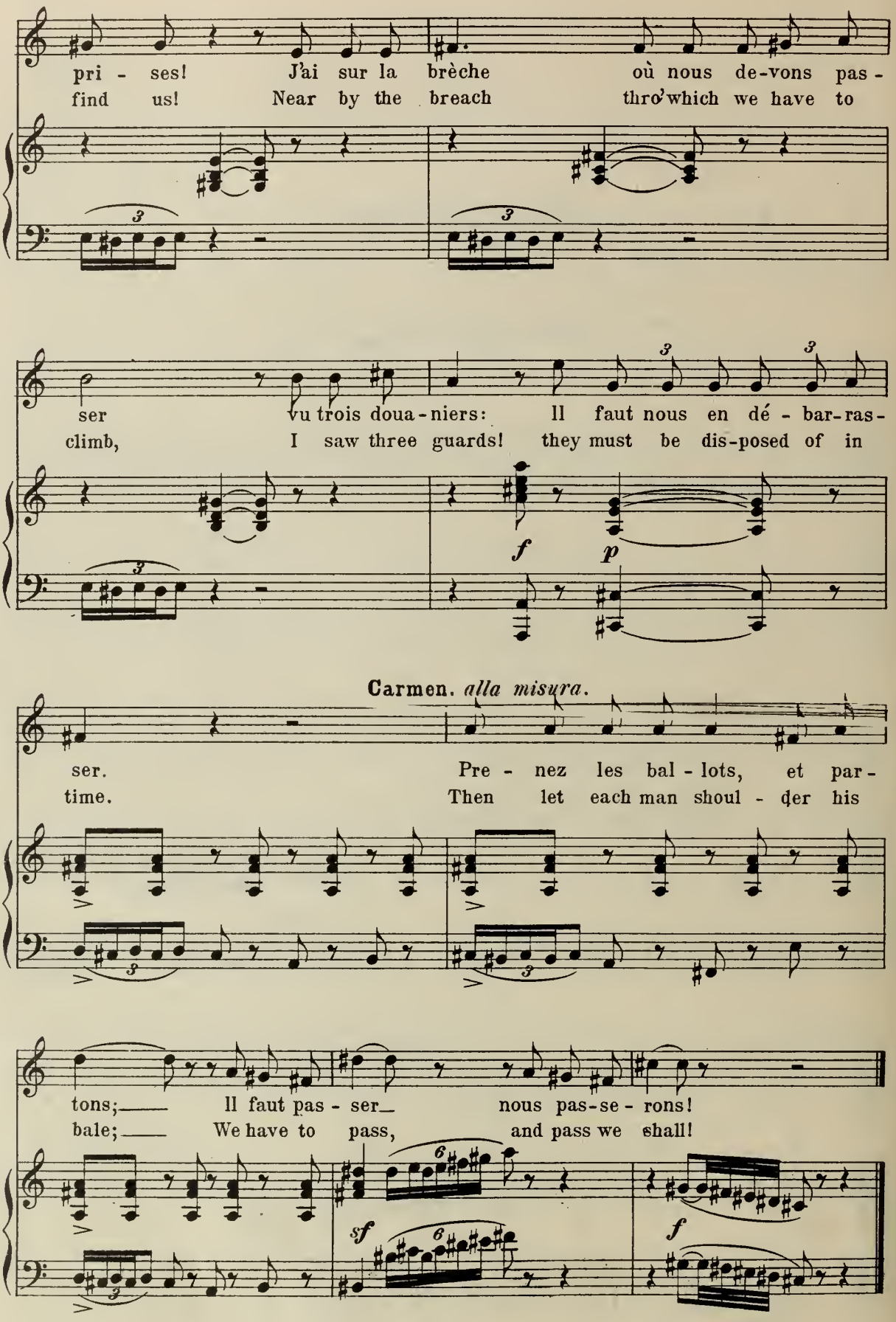

Frasquita.
quasi recit.
mants, des pier-re - ri - es! Le mien de-vient un chef fa -
rings, all to de - light me! My lov - er be-comes a great
colla voce.
a tempo.
senza rigore.
a tempo animato. (♩ = 108)
Mercedes.
meux, Cent hommes marchent à sa sui - te! Le mien le
chief, A hundred men wait on his plea - sure! And mine and
colla voce.
cresc.
mien en croi - rai-je mes yeux? oui
mine Oh, it pass-es be-lief! yes
cresc. -
(joyfully.)
Il meurt!
he dies!
Ah!
Ah!
cresc. molto.
poco riten.
dim.
je suis veu - ve et j'hé - ri -
I've his ti - tle and trea -
poco riten.

Tempo I.
p
con grazia.
Ah! Par - lez en - cor, par - lez, mes-
Ah! My pret - ty toys now here you're
te! Par - lez en - cor, par - lez, mes-
sure! My pret - ty toys now here you're
Tempo I. (♩ = 112)
dim.
pp
legg.
bel - les; De l'a - ve - nir, don - nez-nous des nou-vel - les, Di -
ly - ing, To all we ask be truth-ful in re - ply - ing, Now
bel - les; De l'a - ve - nir, don - nez-nous des nou-vel - les,
ly - ing, To all we ask be truth-ful in re - ply - ing,
mf
tes-nous qui nous tra - hi - ra!
tell us who our love will slight!
Di -
Now
Di - tes-nous qui nous tra - hi - ra!
Now tell us who our love will slight!

tes-nous qui nous ai - me - ra! Par-
who with love our hearts de-light! Now
Di - tes-nous qui nous ai - me - ra! Par-
And who with love our hearts de-light! Now
legg.
lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
tell, oh tell! Oh tell, oh tell! Now tell us who our
lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
tell, oh tell! Oh tell, oh tell! Now tell us who our
tra - hi - ra, Di - tes-nous qui nous ai - me - ra!
love will slight, And who with love our hearts de - light!
tra - hi - ra, Di - tes-nous qui nous ai - me - ra!
love will slight, And who with love our hearts de - light!
legg.
Mercedes.
For - tu - ne!
A for - tune!

Frasquita.
p
A - - mour!
A heart!
sempre
pp
Carmen.
p
Voy - ons, que j'es - saie à mon tour.
Let's see! I will try for my part.
Andantino. (♩.= 84) (Carmen turns up the cards, on her side.)
sempre pp
f
(almost spoken.)
Carreau! Pi-que!
Diamonds! Spades!
ff
pp
ff
La mort! J'ai bien lu_
To die! So it is._
f
ff
pp

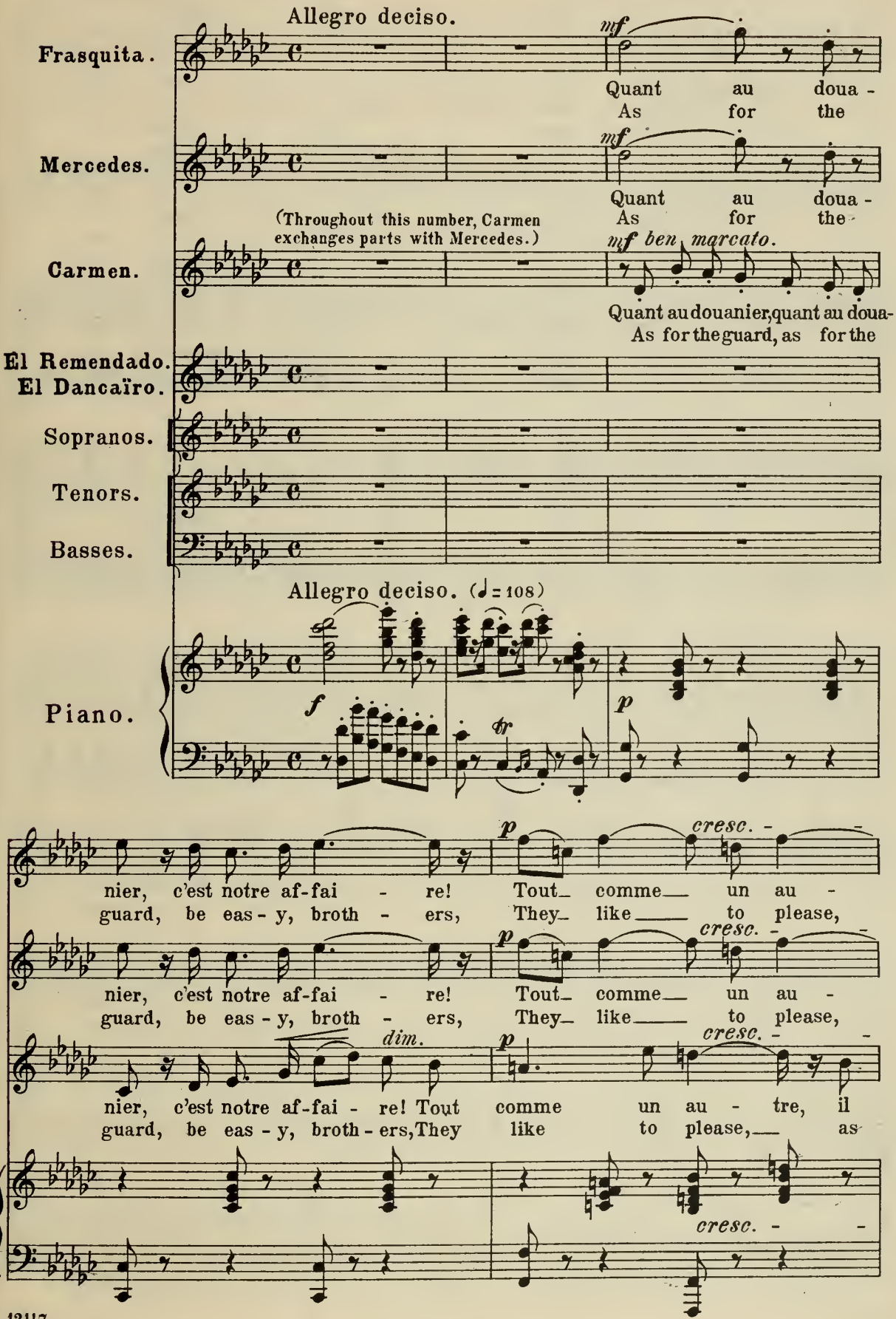
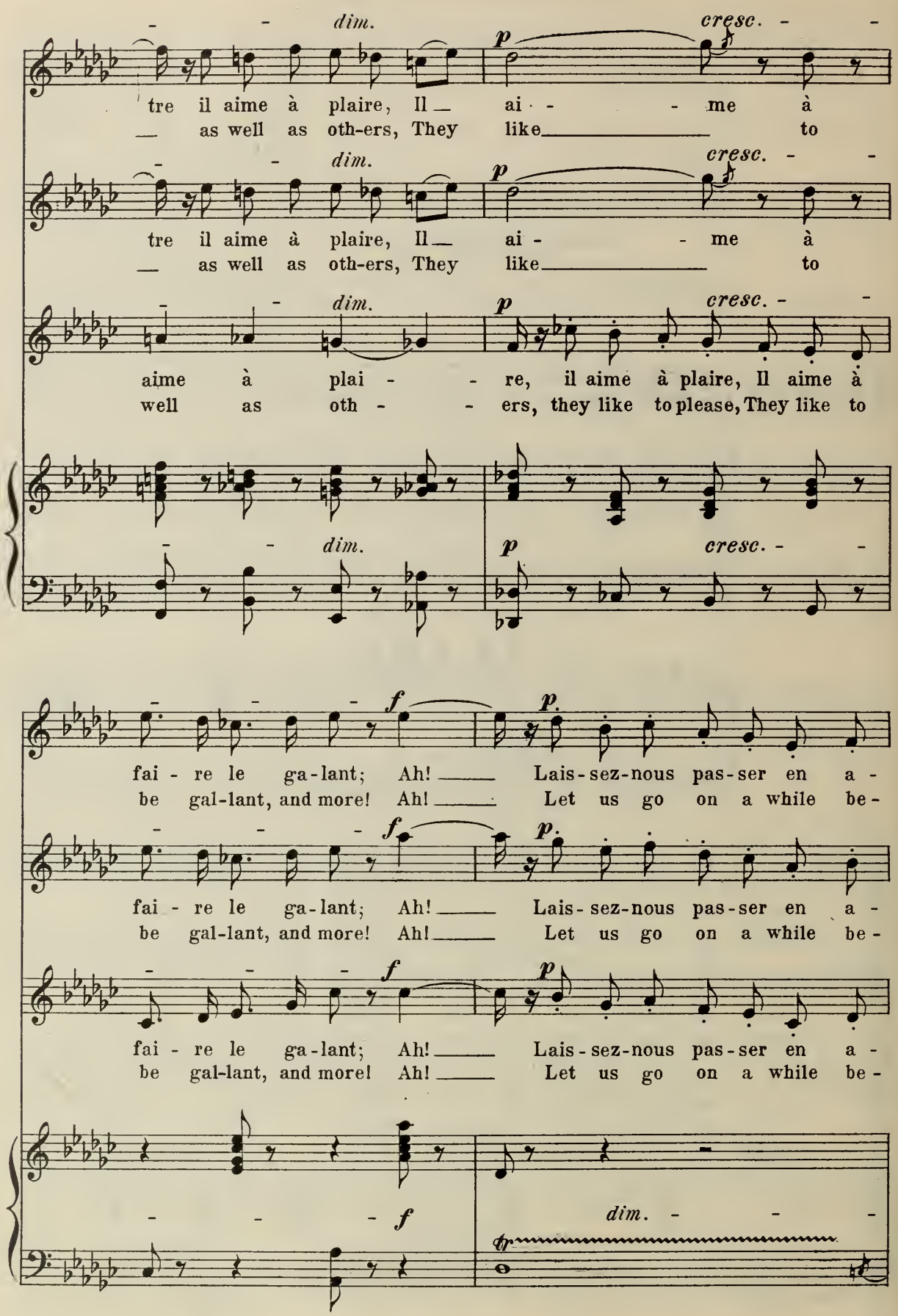


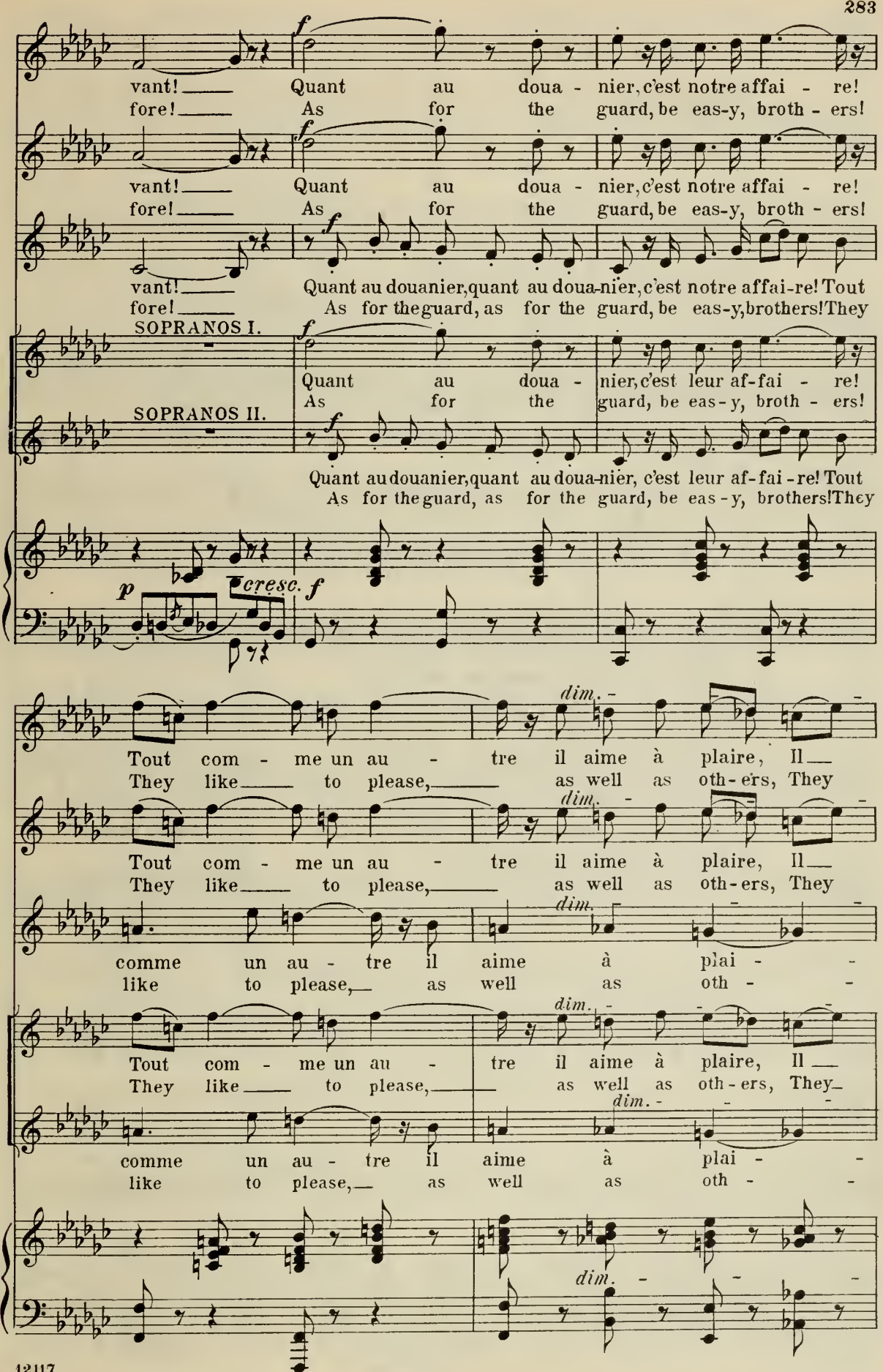
by retaining D♮ instead of taking D♭, one may transpose a semitone higher (F♯ minor instead of F minor) to the sign 𝄋 on p. 274; then execute the 2 measures A and B in small notes, as written, and proceed to the next.


Dans le li-vre d'en haut si ta page est heu - reuse, Mêle et cou - pe sans peur:
If in the Book of Fate you have a shining page, Se-renely cut and deal;
poco sf
pp
La car - te sous tes doigts se tour - ne - ra joy - euse, T'annonçant
The card that you shall turn will no - thing ill pre - sage, And fu - ture
le bon-heur!
joy re - veal!
Mais si tu dois mou - rir, Si le mot re - dou -
But if you are to die, If that so dread-ful
poco cresc.
table Est é - crit par le sort,
word Be writ by Fate on high,
Recom-mence vingt
You may try twen-ty
fois, la carte im-pi - to - yable Ré - pé - te - ra: la mort!
times, Un-pi - ti - ful the card Will but re - peat: "You die!"


cresc. molto.
ff
Oui, si tu dois mou - rir, Re-commen-ce vingt fois,
Yes, if you are to die, You may try twen-ty times,
cresc.
f
dim.
f
mf poco rit.
la carte im-pi-to - ya - ble Ré-pé-te-ra: la
Un-pi-ti-ful the card Will but re-peat: "You
molto
colla voce.
p dim.
a tempo.
(turning up the cards.)
f
mort!
die!"
En - cor!
A - gain!
p
f
ff
En - cor!
A - gain!
Tou - jours la
All hope is
cresc.
A
B
Toujours la
All hope is

Tempo I.
Frasquita.
con grazia.
p
Par - lez en - cor, par - lez, mes_
My pret - ty toys, now here you're
Mercedes.
con grazia.
p
Par - lez en - cor, par - lez, mes_
My pret - ty toys, now here you're
Carmen.
mort!
vain!
Tempo I. (♩ = 112)
pp
bel - les; De l'a - ve - nir don - nez-nous des hou -
ly - ing, To all we ask be truth - ful in re -
bel - les; De l'a - ve - nir don - nez-nous des nou -
ly - ing, To all we ask be truth - ful in re -
p legg.
vel - les, Di - tes-nous qui nous tra - hi - ra!
ply - ing. Now tell us who our love will slight!
p legg.
vel - les, Di -
ply - ing. Now
f
En - cor!
A - gain!
p


Di - tes-nous qui nous ai - me - ra!
And who with love our hearts de-light!
tes-nous qui nous tra - hi - ra!
tell us who our love will slight!
Di -
And
En - cor!
A - gain!
Par - lez en - cor! Par -
Now tell, oh tell! Oh
tes-nous qui nous ai - me - ra! Par - lez en - cor! Par -
who with love our hearts de-light! Now tell, oh tell! Oh
Le dé - ses - poir!
For me, de - spair!
legg.
lez en - cor! Di - tes-nous qui nous tra - hi - ra, Di -
tell, oh tell! Now tell us who our love will slight, And
legg.
lez en - cor! Di - tes-nous qui nous tra - hi - ra, Di -
tell, oh tell! Now tell us who our love will slight, And
La mort! la mort! En -
To die! to die! A -

tes nous qui nous ai - me - ra! A -
who with love our hearts de - light! A
f
tes nous qui nous ai - me - ra! For - tu - ne!
who with love our hearts de - light! A for - tune!
f
cor! là mort!
gain: to die!
legg.
p
mour!
heart!
mf
A -
A
mf
For - tu - ne!
A for-tune!
Tou - jours la mort!
All hope is vain!
pp
mour!
heart!
p
En -
A -
Tou - jours la mort!
All hope is vain!
cresc.
3 3 3 3

mf
En - cor!
A - gain!
f
en -
a -
mf
cor!
gain!
en - cor!
a - gain!
f
en -
a -
f
En -
A -
molto
ff
cor!
gain!
en - cor!
a - gain!
ff
cor!
gain!
en - cor!
a - gain!
ff
cor!
gain!
en - cor!
a - gain!
ff
p
Ped.
*
ff

Nº 20bis. Recitative.


pri - ses! J'ai sur la brèche où nous de-vons pas -
find us! Near by the breach thro'which we have to
ser vu trois doua - niers: Il faut nous en dé - bar-ras -
climb, I saw three guards! they must be dis-posed of in
f
p
Carmen. alla misura.
ser. Pre - nez les bal - lots, et par -
time. Then let each man shoul - der his
tons;— Il faut pas - ser— nous pas-se - rons!
bale;— We have to pass, and pass we shall!
sf
f

Nº 21. Morceau d'ensemble.


dim.
cresc.
tre il aime à plaire, Il ai - me à
as well as oth-ers, They like to
aime à plai - re, il aime à plaire, Il aime à
well as oth - ers, they like to please, They like to
f
p
fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
be gal-lant, and more! Ah! Let us go on a while be -
tr


vant! Quant au doua - nier, c'est notre affai - re!
fore! As for the guard, be eas-y, broth - ers!
vant! Quant au doua - nier, c'est notre affai - re!
fore! As for the guard, be eas-y, broth - ers!
vant! Quant au douanier, quant au doua-nier, c'est notre affai-re! Tout
fore! As for the guard, as for the guard, be eas-y, brothers! They
SOPRANOS I.
Quant au doua - nier, c'est leur af-fai - re!
As for the guard, be eas-y, broth - ers!
SOPRANOS II.
Quant au douanier, quant au doua-nier, c'est leur af-fai-re! Tout
As for the guard, as for the guard, be eas-y, brothers! They
p
cresc.
f
dim.
Tout com - me un au - tre il aime à plaire, Il
They like to please, as well as oth-ers, They
comme un au - tre il aime à plai -
like to please, as well as oth -

ai - - me à fai - re le ga-lant, Ah!
like to be gal-lant, and more! Ah!

ai - - me à fai - re le ga-lant, Ah!
like to be gal-lant, and more! Ah!

re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!
ers, they like to please, They like to be gal-lant, and more! Ah!

ai - - me à fai - re le ga-lant, Ah!
like to be gal-lant, and more! Ah!

re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!
ers, they like to please, They like to be gal-lant, and more! Ah!

cresc.

Laissez-nous pas-ser en a - vant!
Let us go on a while be - fore!
Il aime à plaire!
They like to please!

Laissez-nous pas-ser en a - vant!
Let us go on a while be - fore!
Il aime à plaire! Le doua-
They like to please! What we

Laissez-nous pas-ser en a - vant!
Let us go on a while be - fore!
Il aime à plaire!
They like to please!

El Remendado and El Dancaïro.

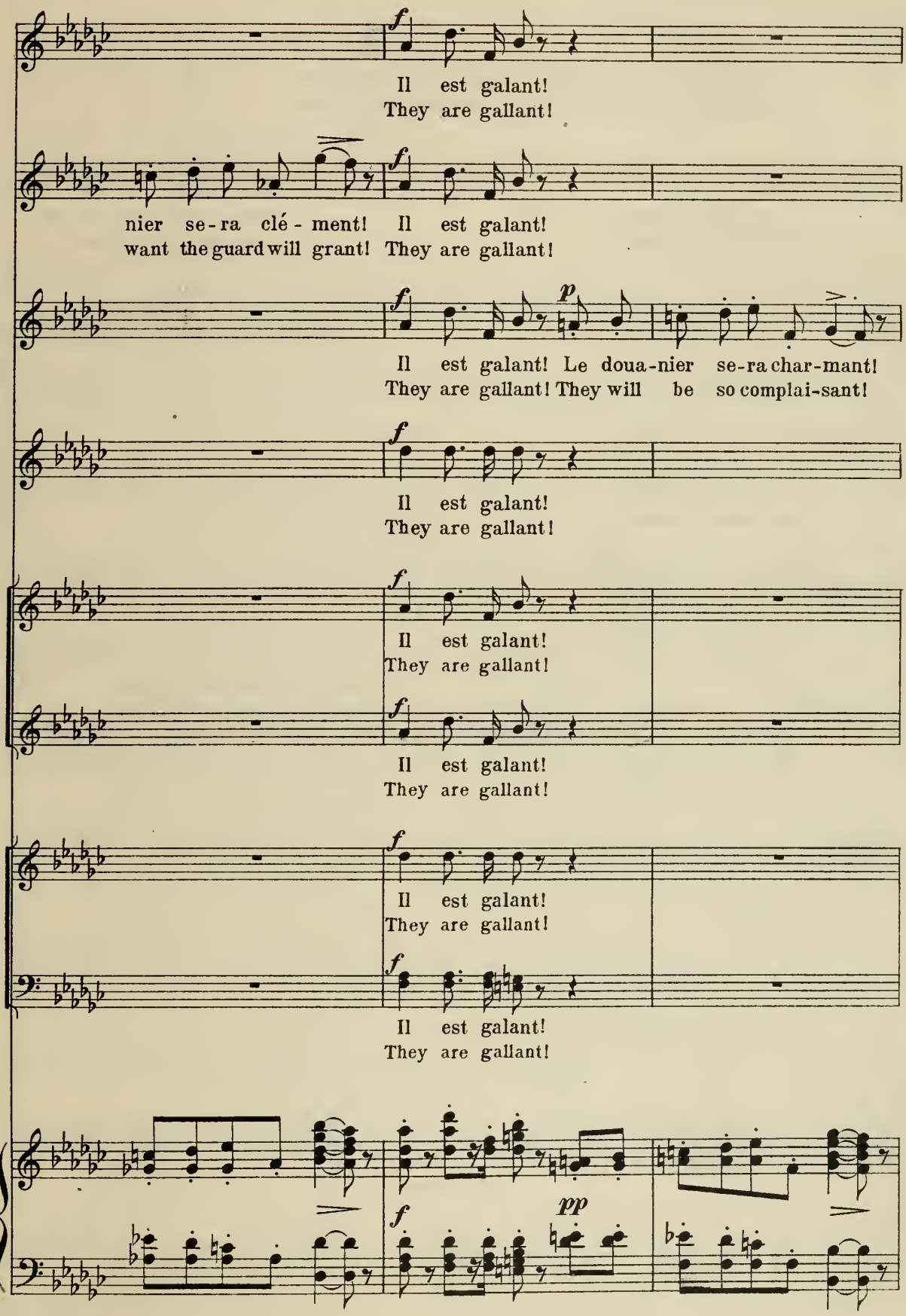
Il aime à plaire!
They like to please!

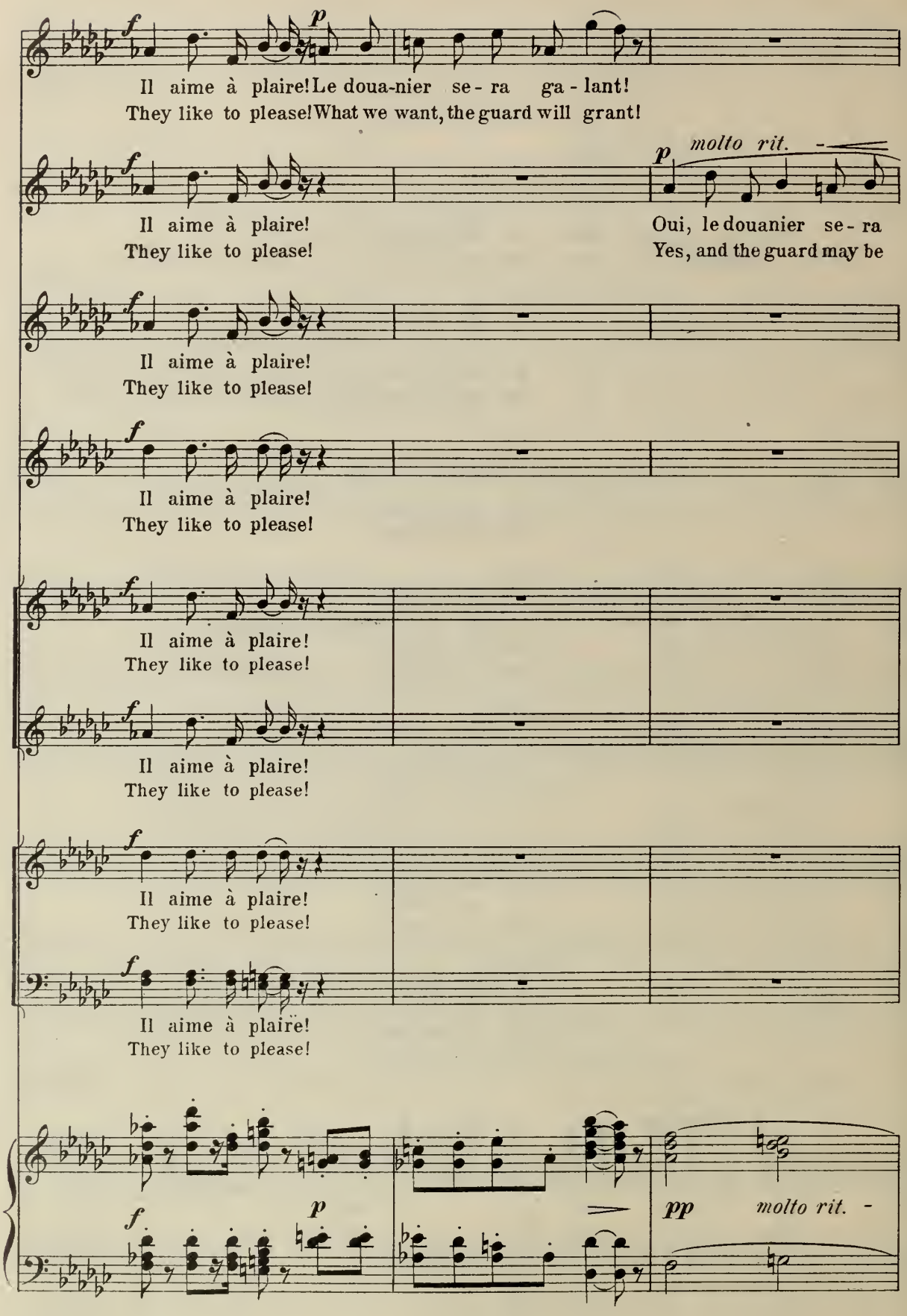
Laissez-les passer en a - vant!
Let them go on a while be - fore!
Il aime à plaire!
They like to please!

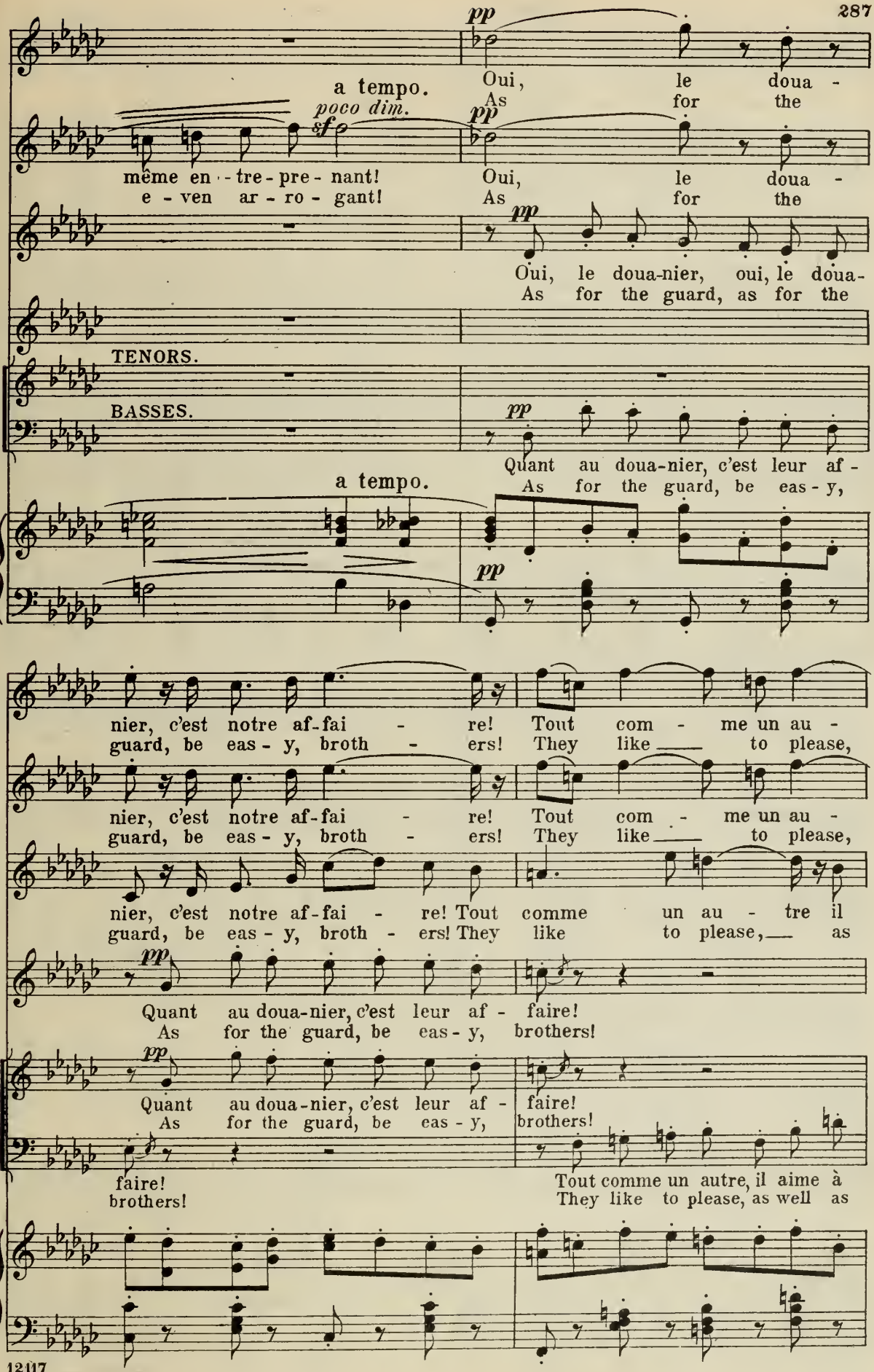
TENORS.
Il aime à plaire!
They like to please!

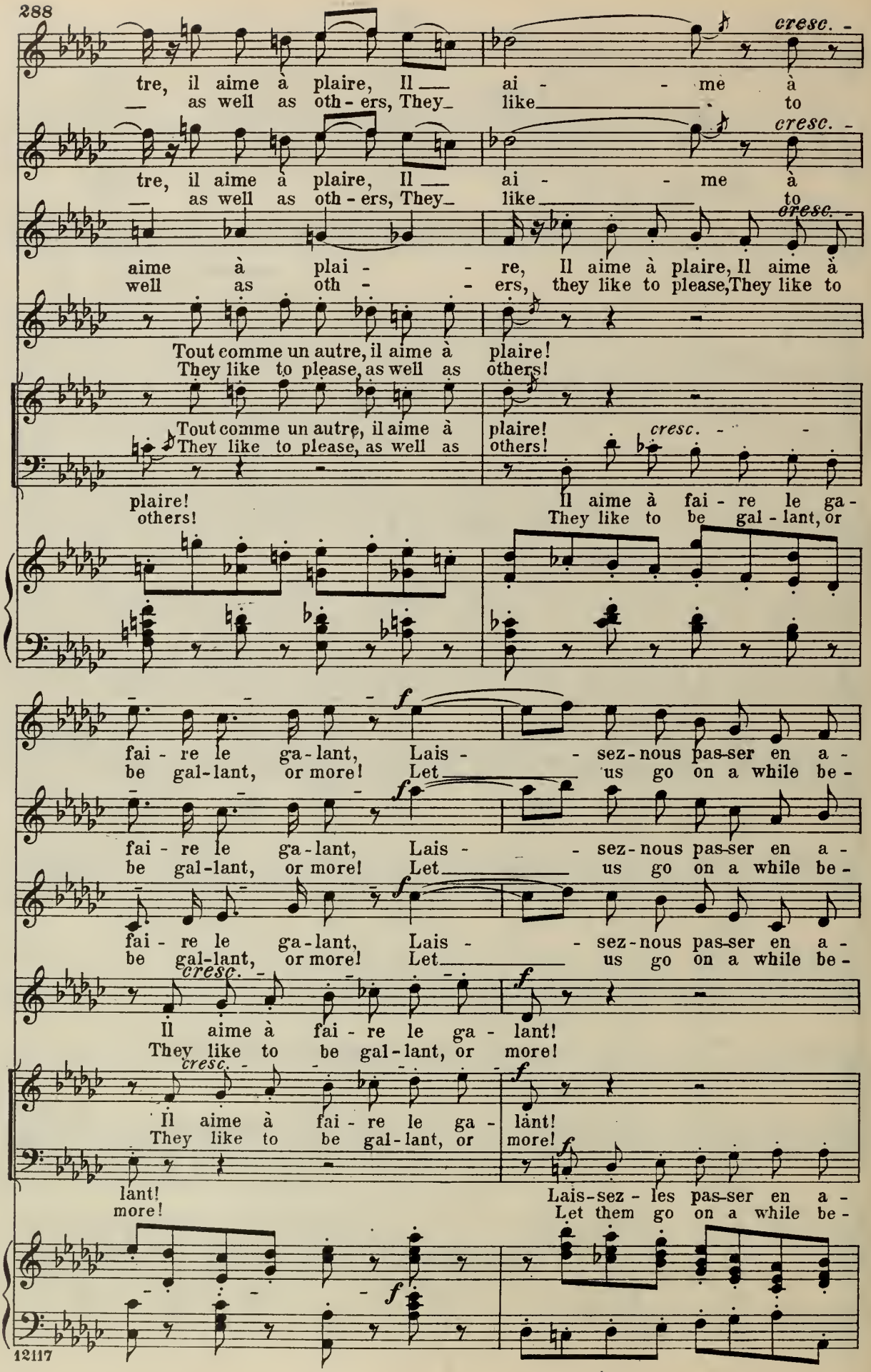
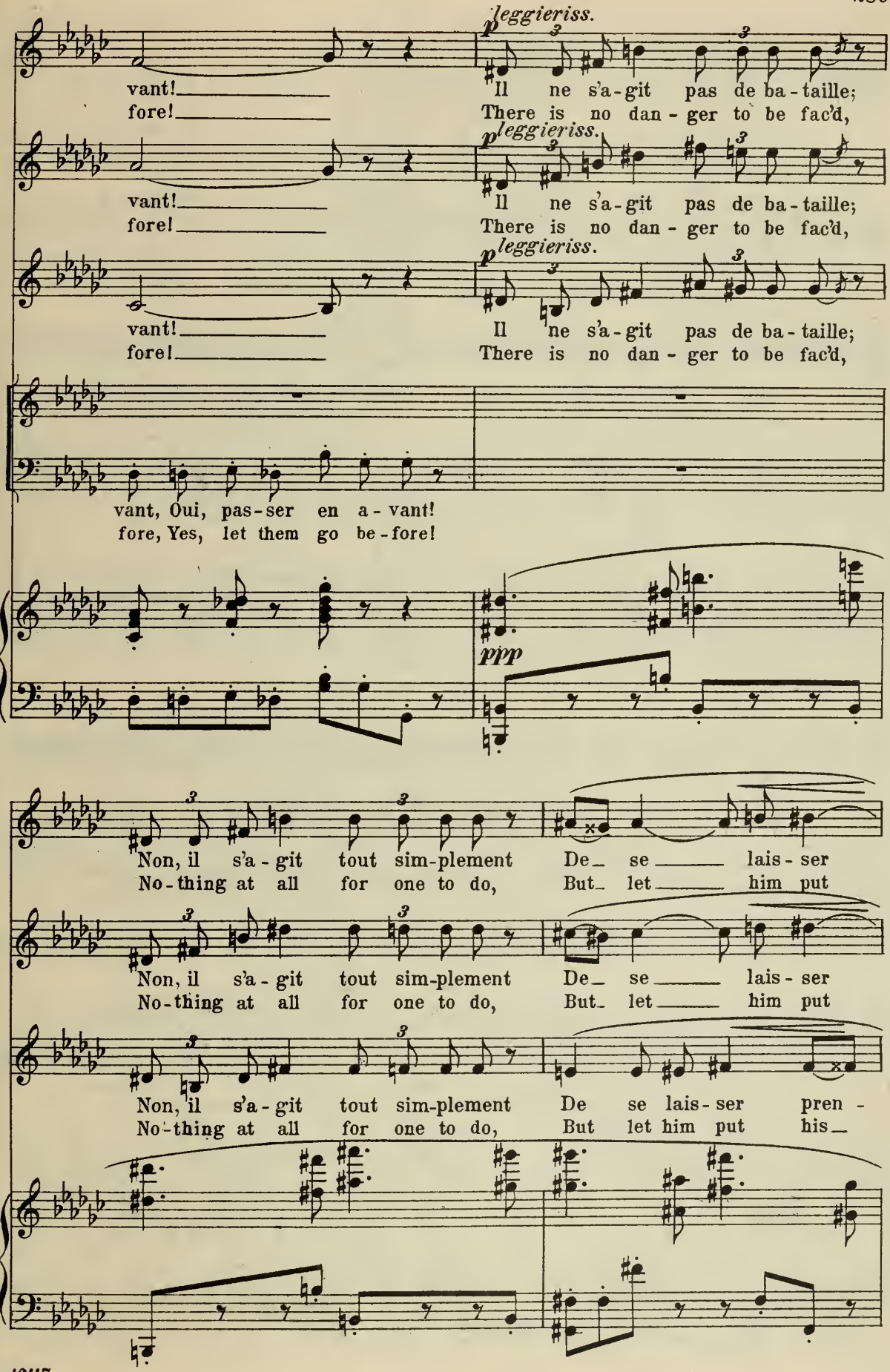
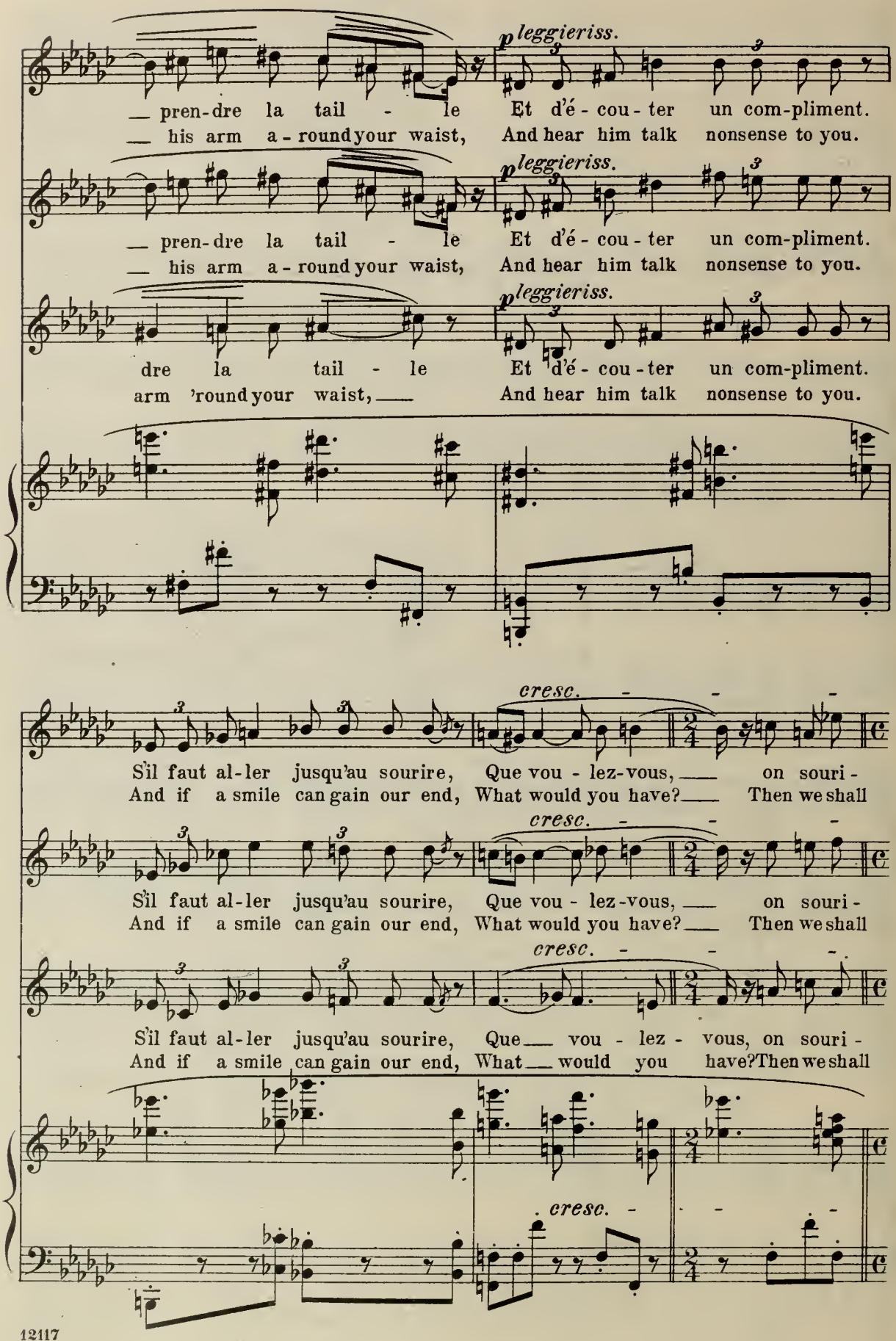
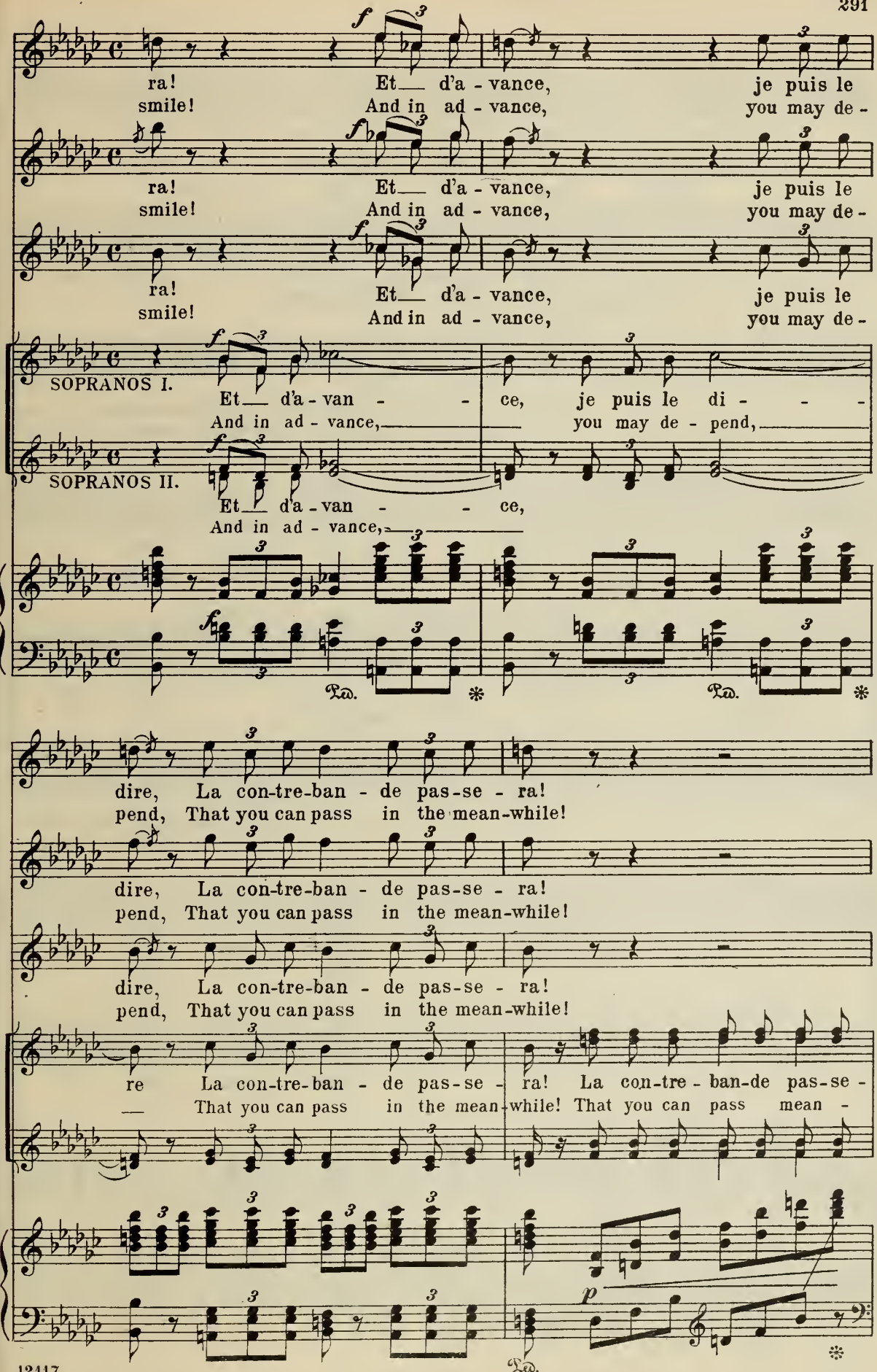
BASSES.

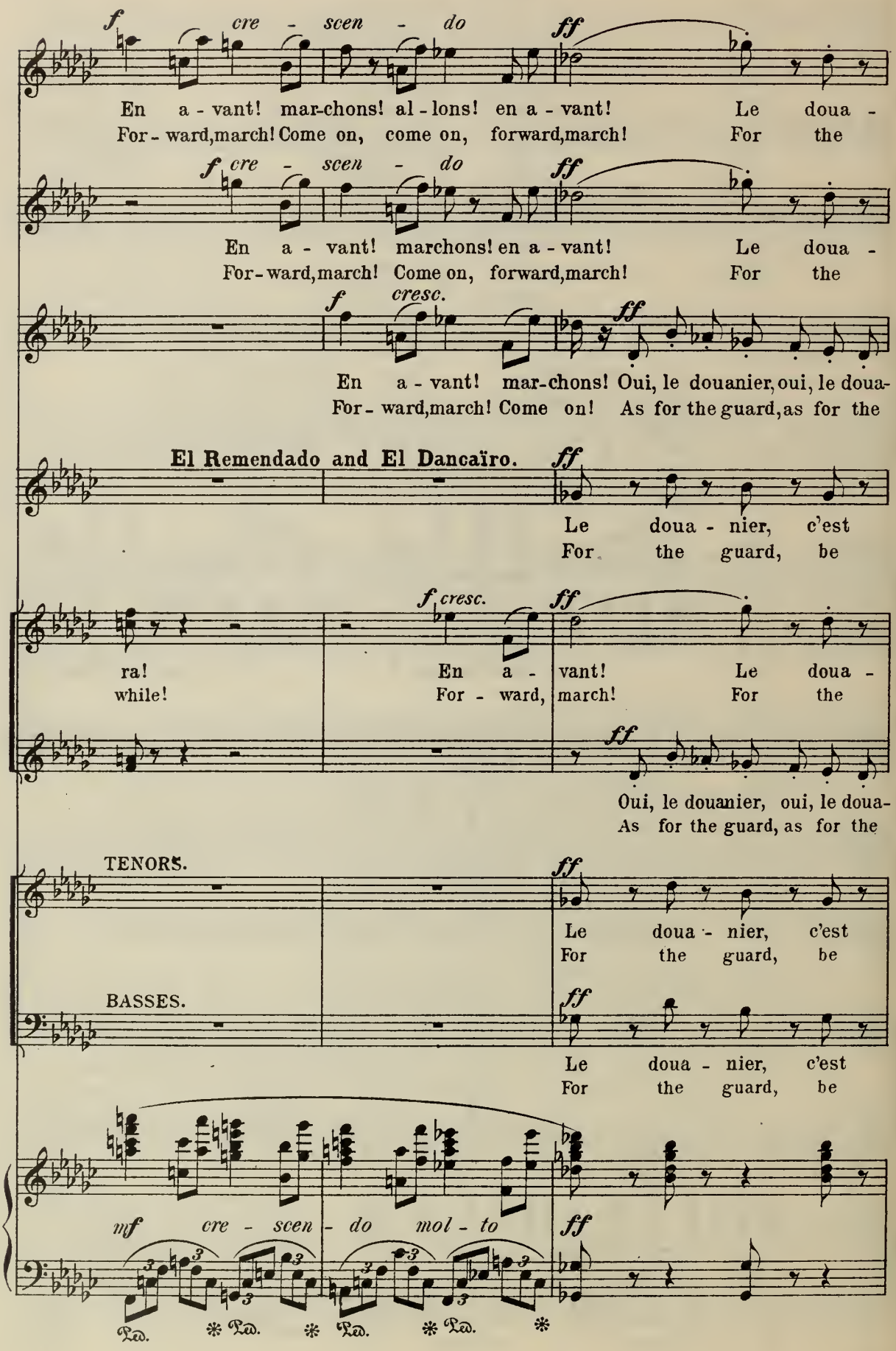
dim.

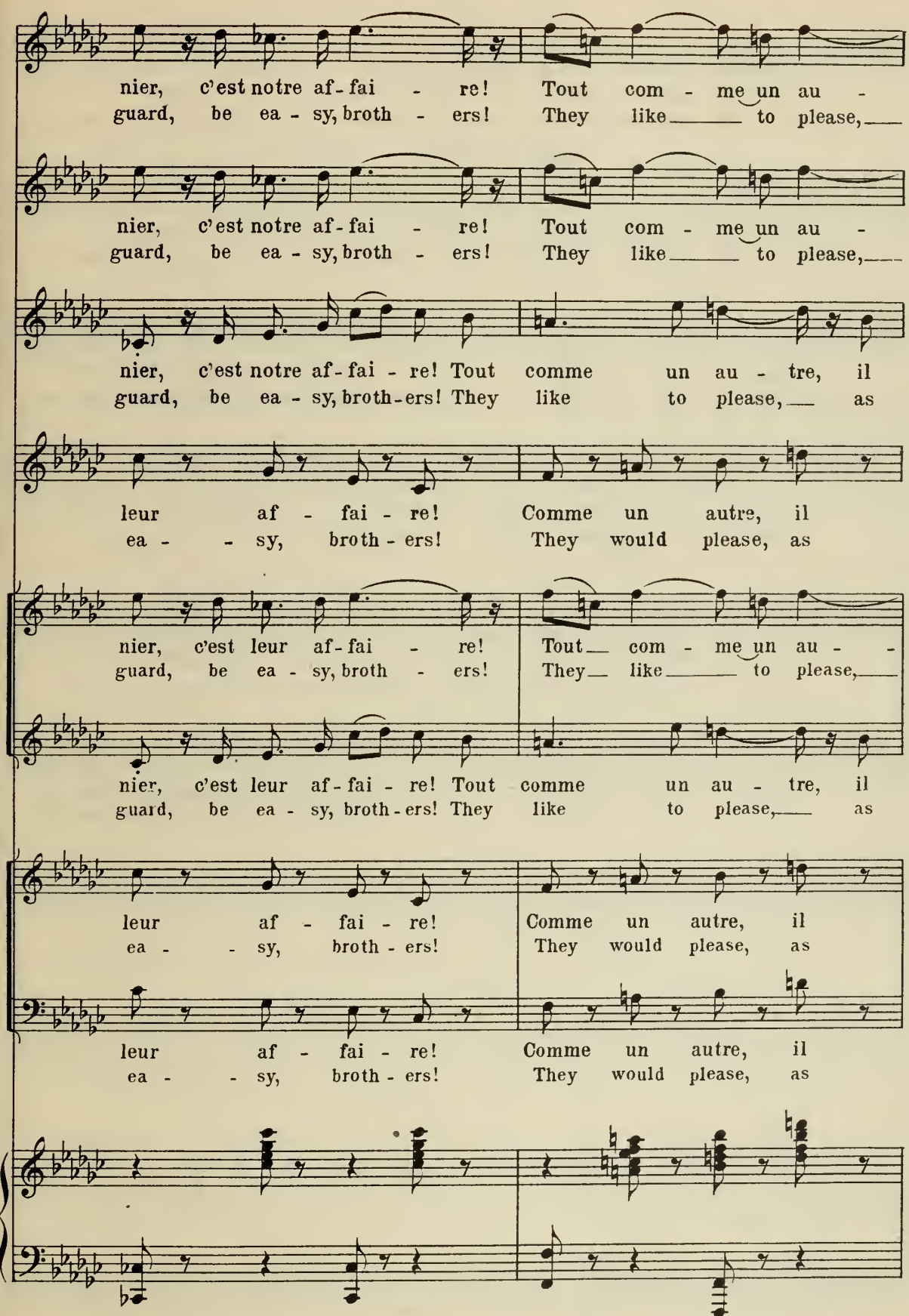

Il est galant!
They are gallant!
nier se-ra clé-ment! Il est galant!
want the guard will grant! They are gallant!
Il est galant! Le doua-nier se-ra char-mant!
They are gallant! They will be so complai-sant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!
Il est galant!
They are gallant!

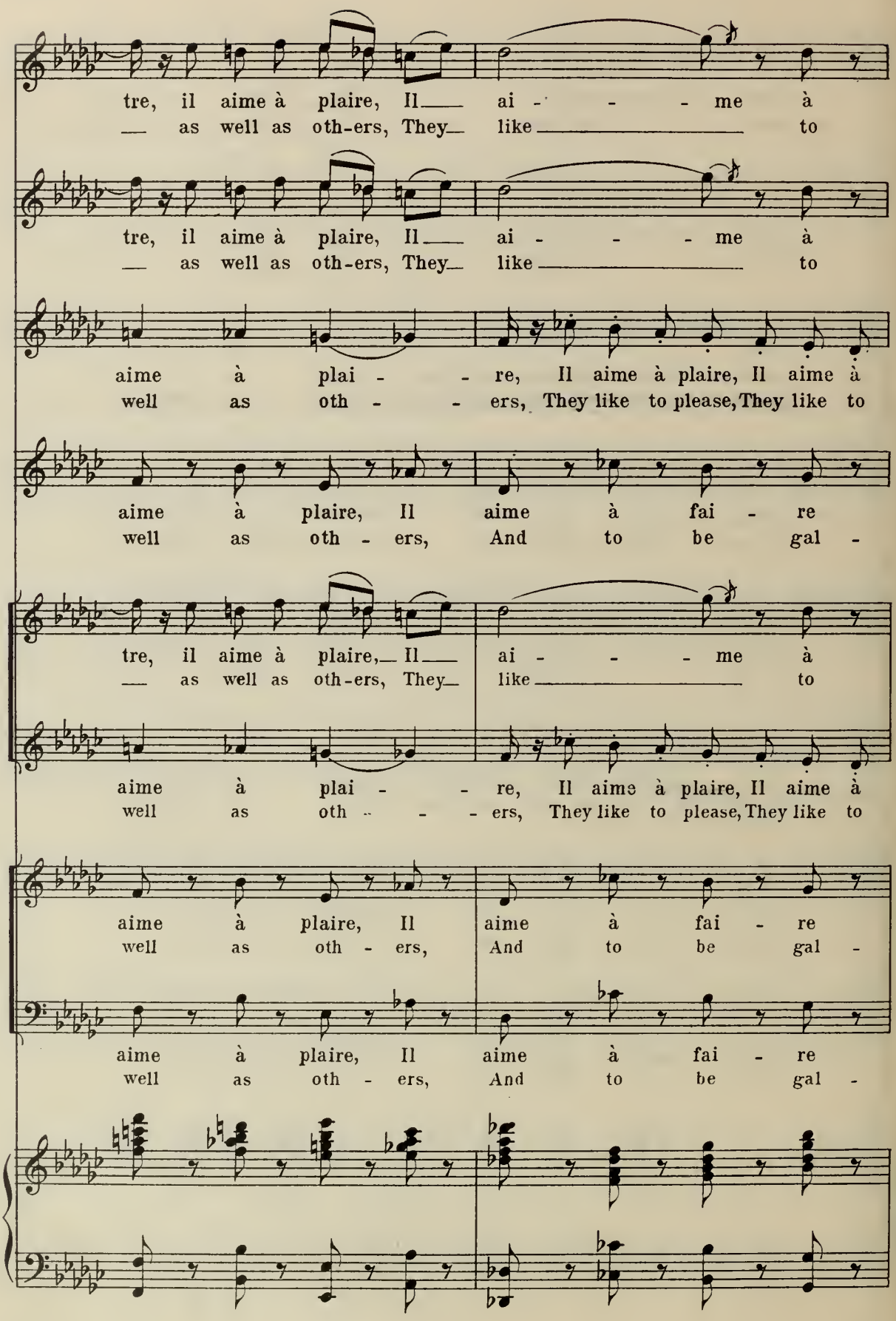
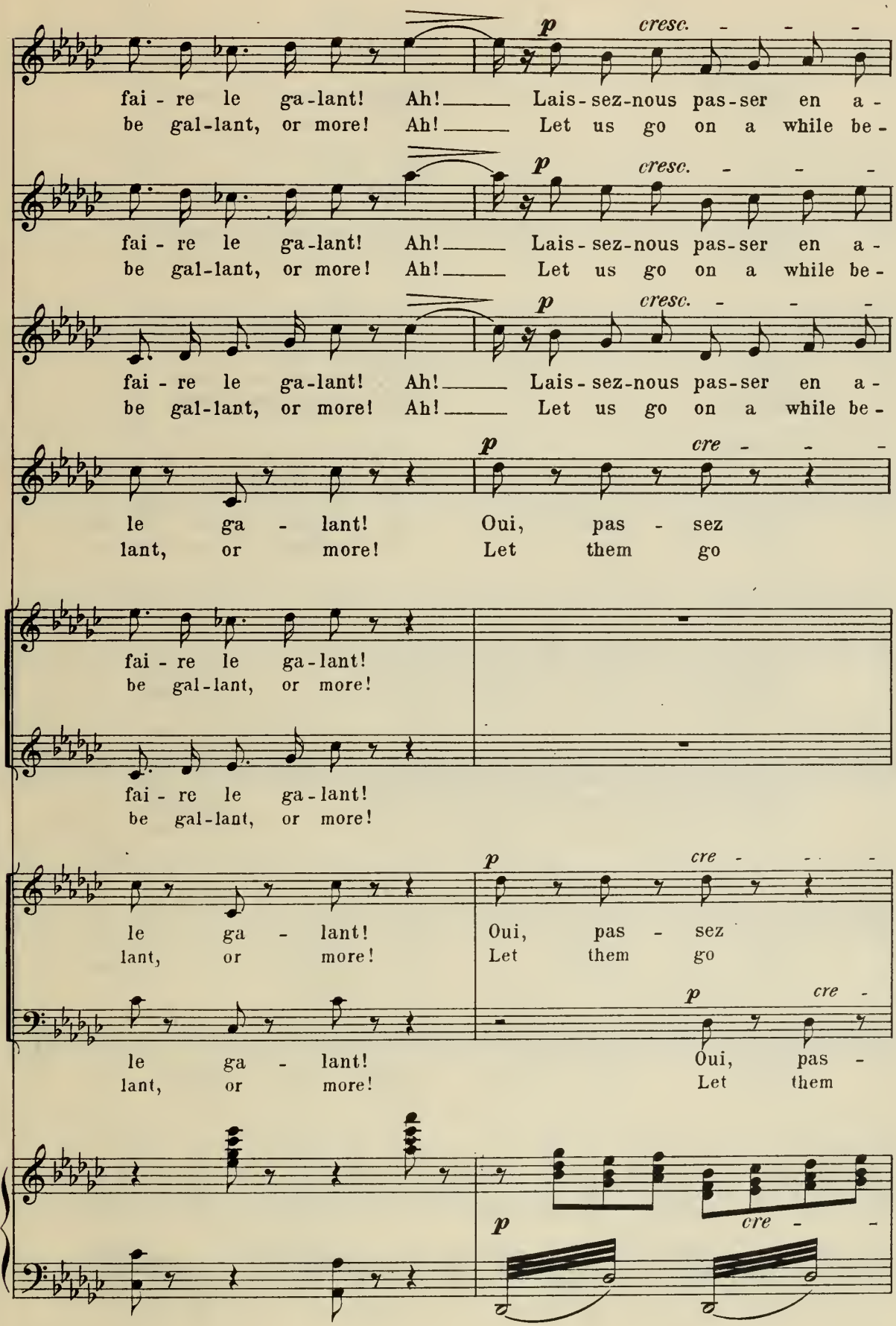
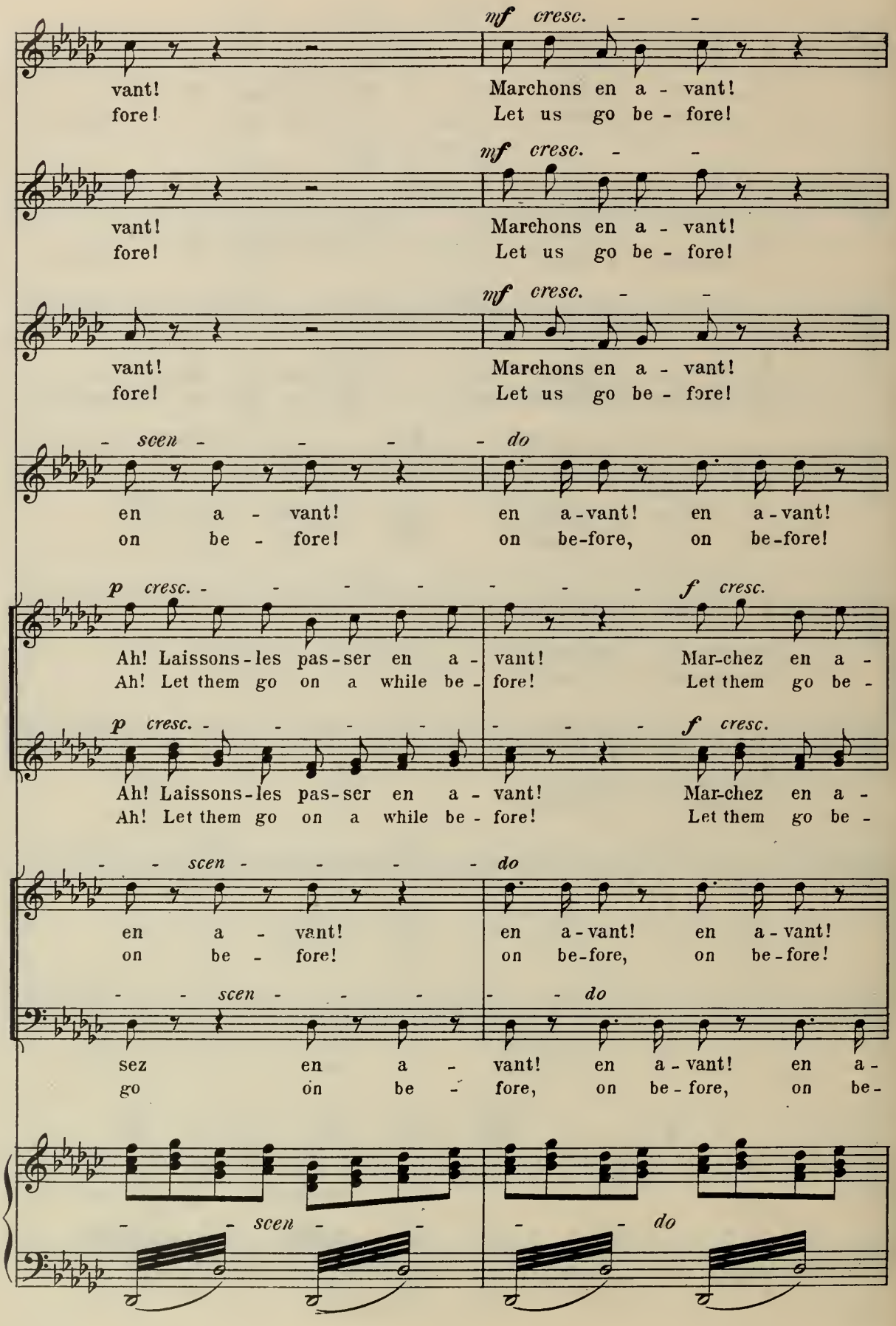

Il aime à plaire! Le doua-nier se - ra ga - lant!
They like to please! What we want, the guard will grant!
molto rit.
Il aime à plaire!
They like to please!
Oui, le douanier se - ra
Yes, and the guard may be
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
Il aime à plaire!
They like to please!
molto rit.

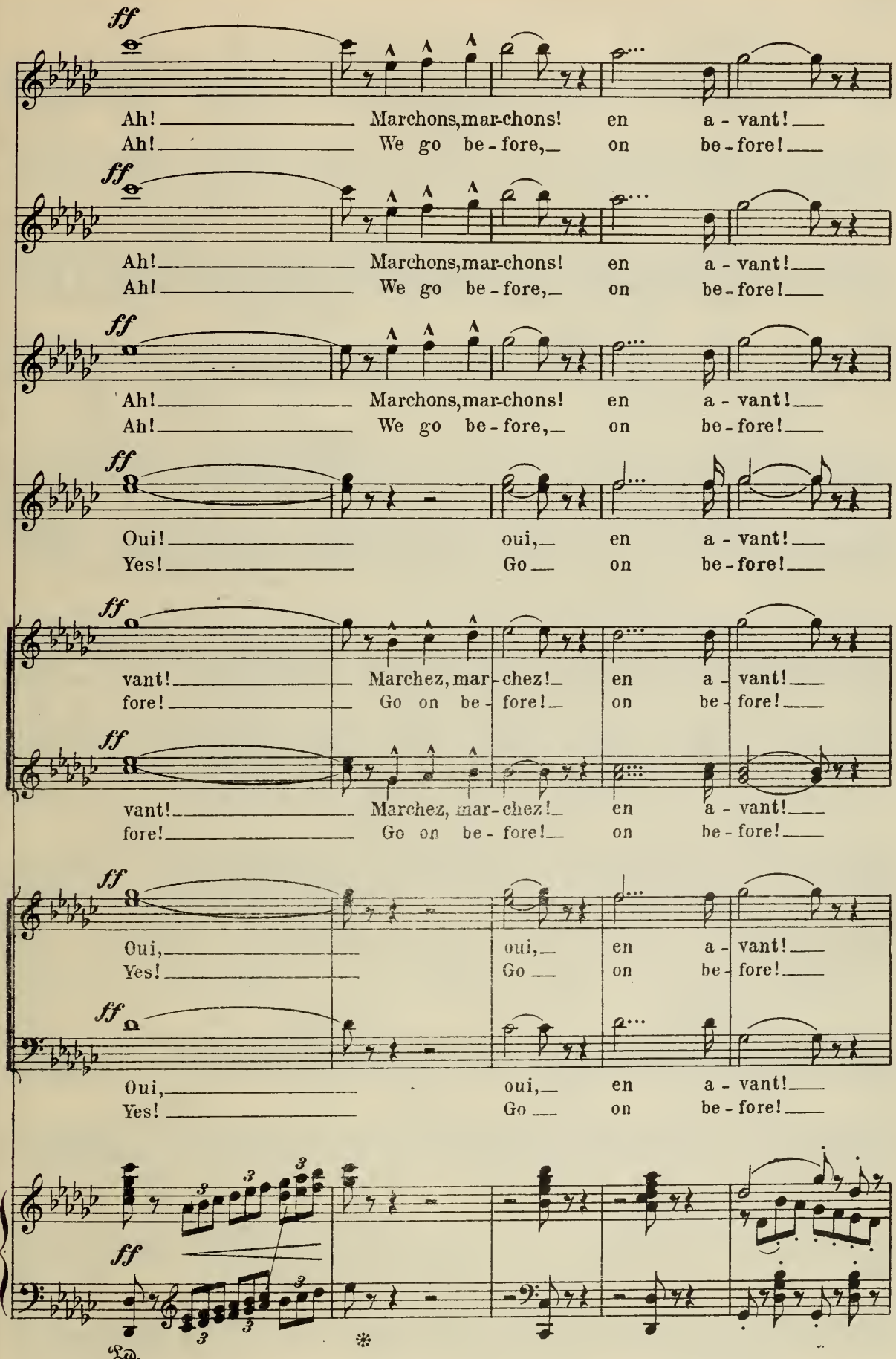

pp
Oui, le doua -
As for the
a tempo.
poco dim.
sf
même en - tre - pre - nant!
e - ven ar - ro - gant!
pp
Oui, le doua -
As for the
pp
Oui, le doua-nier, oui, le doua-
As for the guard, as for the
TENORS.
BASSES.
pp
Quant au doua-nier, c'est leur af -
As for the guard, be eas - y,
a tempo.
pp
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout comme un au - tre il
guard, be eas - y, broth - ers! They like to please, as
pp
Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!
pp
Quant au doua-nier, c'est leur af -
As for the guard, be eas - y,
faire!
brothers!
faire!
brothers!
Tout comme un autre, il aime à
They like to please, as well as

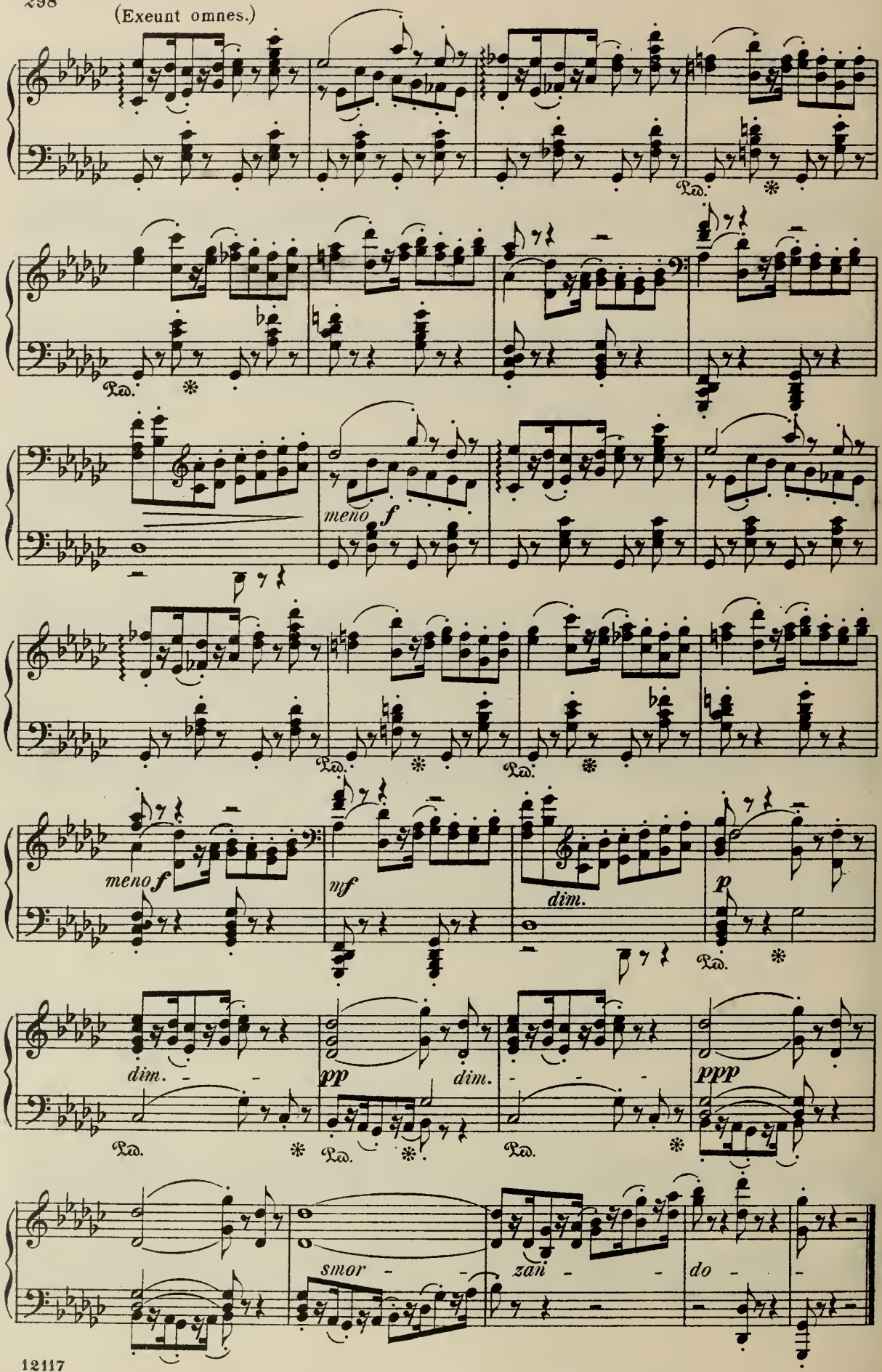

cresc.
tre, il aime à plaire, Il ai - me à
as well as oth - ers, They like to
aime à plai - re, Il aime à plaire, Il aime à
well as oth - ers, they like to please, They like to
Tout comme un autre, il aime à plaire!
They like to please, as well as others!
Il aime à fai - re le ga -
They like to be gal - lant, or
fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -
Il aime à fai - re le ga - lant!
They like to be gal - lant, or more!
lant!
more!
Lais - sez - les pas - ser en a -
Let them go on a while be -

leggieriss.
vant! Il ne s'a-git pas de ba-taille;
fore! There is no dan-ger to be fac'd,
leggieriss.
vant! Il ne s'a-git pas de ba-taille;
fore! There is no dan-ger to be fac'd,
leggieriss.
vant! Il ne s'a-git pas de ba-taille;
fore! There is no dan-ger to be fac'd,
vant, Oui, pas-ser en a-vant!
fore, Yes, let them go be-fore!
ppp
Non, il s'a-git tout sim-plement De se lais-ser
No-thing at all for one to do, But let him put
Non, il s'a-git tout sim-plement De se lais-ser
No-thing at all for one to do, But let him put
Non, il s'a-git tout sim-plement De se lais-ser pren-
No-thing at all for one to do, But let him put his

p leggieriss.
— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
— his arm a-round your waist, And hear him talk nonsense to you.
p leggieriss.
— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
— his arm a-round your waist, And hear him talk nonsense to you.
p leggieriss.
dre la tail - le Et d'é - cou - ter un com-pliment.
arm 'round your waist, — And hear him talk nonsense to you.
cresc.
S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
And if a smile can gain our end, What would you have? — Then we shall
cresc.
S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
And if a smile can gain our end, What would you have? — Then we shall
cresc.
S'il faut al-ler jusqu'au sourire, Que — vou - lez - vous, on souri -
And if a smile can gain our end, What — would you have? Then we shall
cresc.

ra! Et d'a - vance, je puis le
smile! And in ad - vance, you may de -
ra! Et d'a - vance, je puis le
smile! And in ad - vance, you may de -
ra! Et d'a - vance, je puis le
smile! And in ad - vance, you may de -
SOPRANOS I.
Et d'a - van - - ce, je puis le di - - -
And in ad - vance, you may de - pend,
SOPRANOS II.
Et d'a - van - - ce,
And in ad - vance,
dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!
dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!
dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!
re La con-tre-ban - de pas-se - ra! La con-tre - ban-de pas-se -
That you can pass in the mean - while! That you can pass mean -

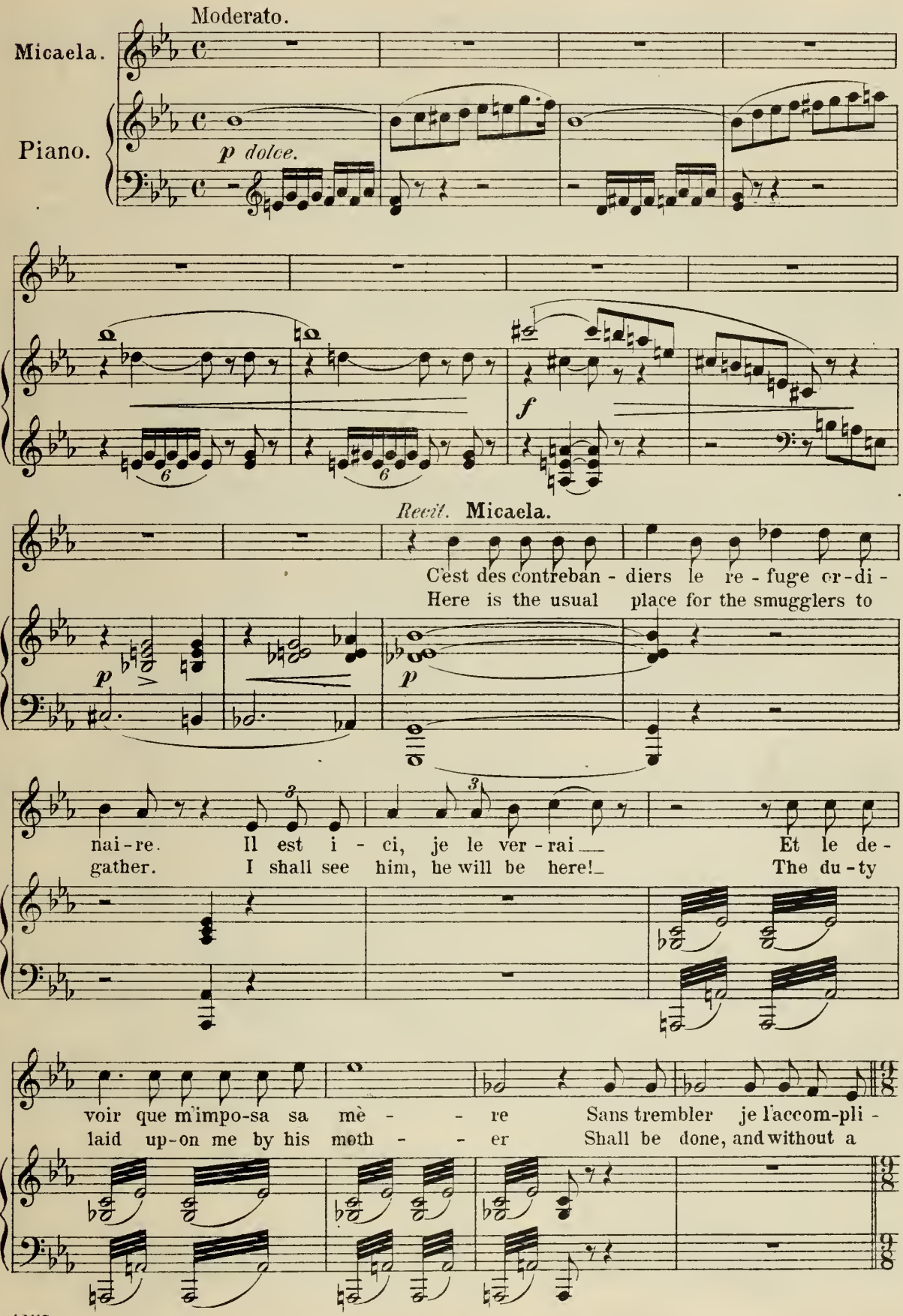

f cre - scen - do ff
En a - vant! mar-chons! al - lons! en a - vant! Le doua -
For - ward, march! Come on, come on, forward, march! For the
f cre - scen - do ff
En a - vant! marchons! en a - vant! Le doua -
For - ward, march! Come on, forward, march! For the
f cresc. ff
En a - vant! mar-chons! Oui, le douanier, oui, le doua-
For - ward, march! Come on! As for the guard, as for the
El Remendado and El Dancaïro. ff
Le doua - nier, c'est
For the guard, be
f cresc. ff
ra! En a - vant! Le doua -
while! For - ward, march! For the
ff
Oui, le douanier, oui, le doua-
As for the guard, as for the
TENORS. ff
Le doua - nier, c'est
For the guard, be
BASSES. ff
Le doua - nier, c'est
For the guard, be
mf cre - scen - do mol - to ff
Ped. * Ped. * Ped. * Ped. *

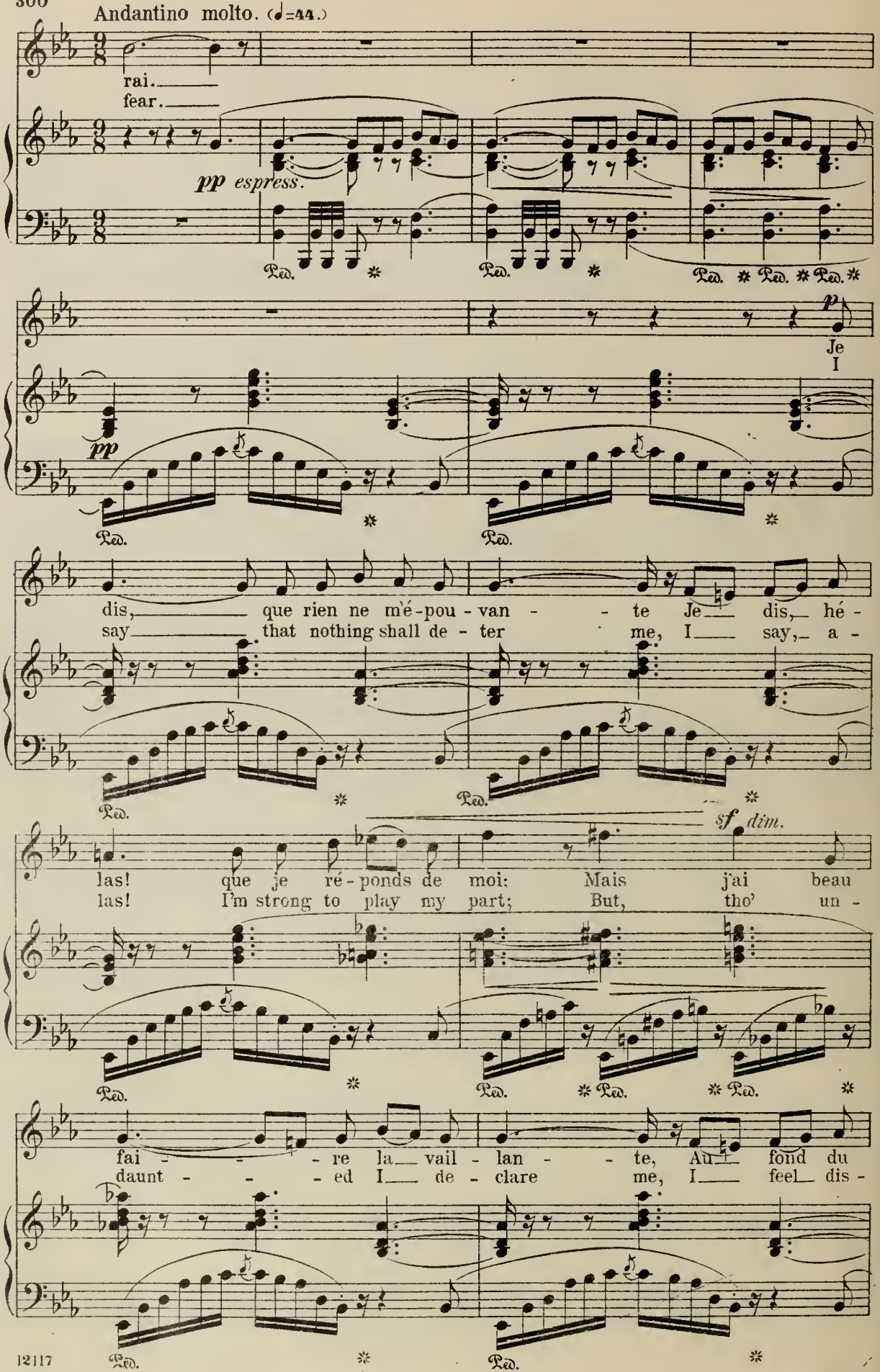
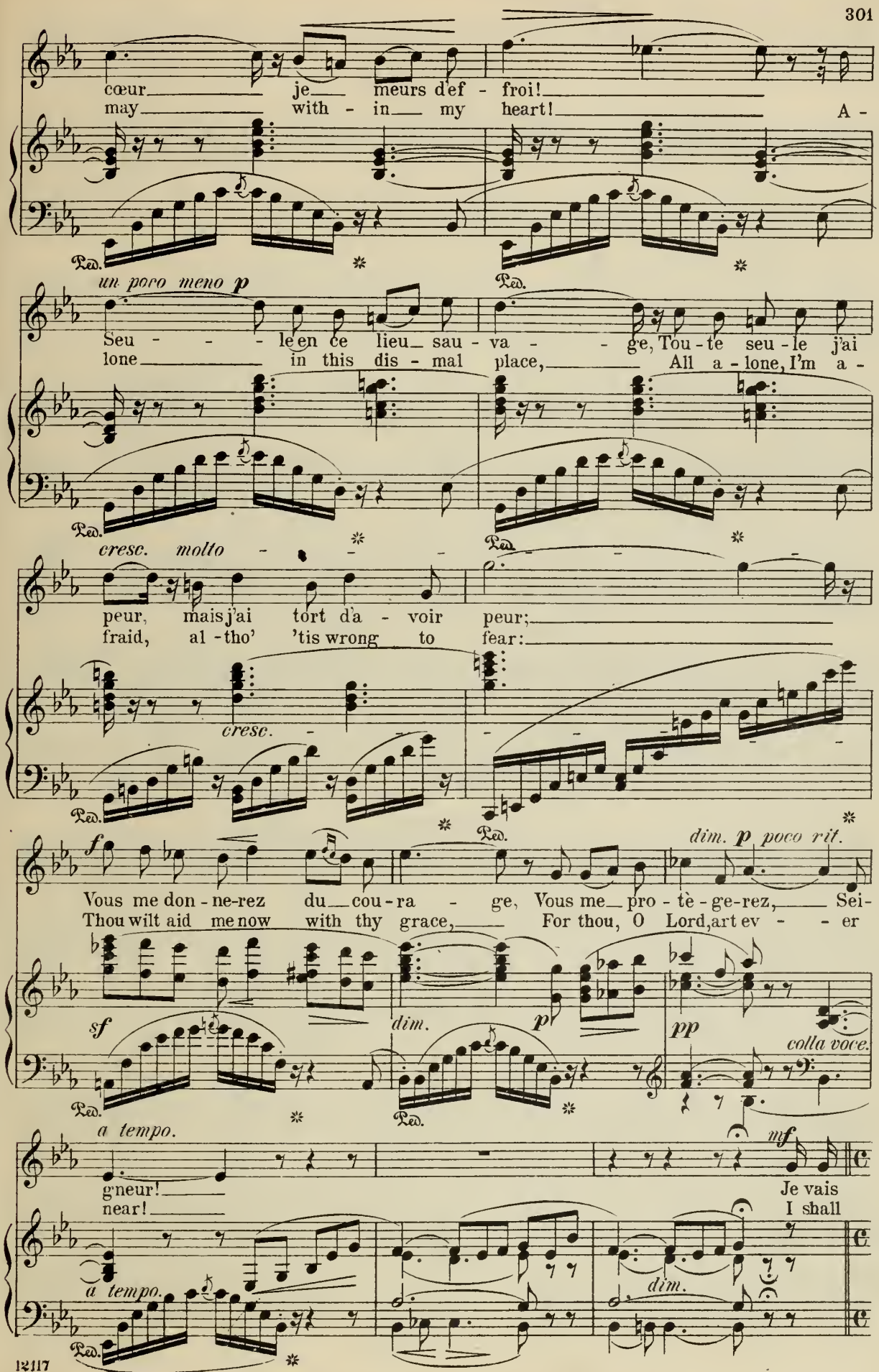

nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like to please,
nier, c'est notre af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, as
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as
nier, c'est leur af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like to please,
nier, c'est leur af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, as
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as


tre, il aime à plaire, Il ai - - - me à
as well as oth-ers, They like to
tre, il aime à plaire, Il ai - - - me à
as well as oth-ers, They like to
aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to
aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -
tre, il aime à plaire, Il ai - - - me à
as well as oth-ers, They like to
aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to
aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -
aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

fai - re le ga-lant! Ah! Lais-sez-nous pas-ser en a-
be gal-lant, or more! Ah! Let us go on a while be-
p cresc. - - -
le ga - lant! Oui, pas - sez
lant, or more! Let them go
cre - - -

mf cresc. - -
vant! Marchons en a - vant!
fore! Let us go be - fore!
mf cresc. - -
vant! Marchons en a - vant!
fore! Let us go be - fore!
mf cresc. - -
vant! Marchons en a - vant!
fore! Let us go be - fore!
- scen - - - - do
en a - vant! en a-vant! en a-vant!
on be - fore! on be-fore, on be-fore!
p cresc. - - - - - - - f cresc.
Ah! Laissons-les pas-ser en a - vant! Mar-chez en a -
Ah! Let them go on a while be - fore! Let them go be -
p cresc. - - - - - - - f cresc.
Ah! Laissons-les pas-ser en a - vant! Mar-chez en a -
Ah! Let them go on a while be - fore! Let them go be -
- - scen - - - - do
en a - vant! en a-vant! en a-vant!
on be - fore! on be-fore, on be-fore!
- - scen - - - - do
sez en a - vant! en a-vant! en a -
go on be - fore, on be-fore, on be-
- - scen - - - - do


ff
Ah! Marchons, mar-chons! en a - vant!
Ah! We go be - fore, on be - fore!
ff
Ah! Marchons, mar-chons! en a - vant!
Ah! We go be - fore, on be - fore!
ff
Ah! Marchons, mar-chons! en a - vant!
Ah! We go be - fore, on be - fore!
ff
Oui! oui, en a - vant!
Yes! Go on be - fore!
ff
vant! Marchez, mar - chez! en a - vant!
fore! Go on be - fore! on be - fore!
ff
vant! Marchez, mar - chez! en a - vant!
fore! Go on be - fore! on be - fore!
ff
Oui, oui, en a - vant!
Yes! Go on be - fore!
ff
Oui, oui, en a - vant!
Yes! Go on be - fore!
ff
Ped.
*


(Exeunt omnes.)
Ped.
meno f
mf
dim.
p
pp
ppp
smor - - -
zan - - -
do -

Nº 22. Air.

Moderato.
Micaela.
Piano.
p dolce.
f
Recit. Micaela.
C'est des contreban - diers le re - fuge or - di -
Here is the usual place for the smugglers to
p
p
nai - re. Il est i - ci, je le ver - rai Et le de -
gather. I shall see him, he will be here! The du - ty
voir que m'impo-sa sa mè - re Sans trembler je l'accom-pli -
laid up-on me by his moth - er Shall be done, and without a


Andantino molto. (♩=44.)
rai.
fear.
pp espress.
Je
I
pp
dis, que rien ne m'é-pou-van-te Je dis, hé-
say that nothing shall de-ter me, I say, a-
sf dim.
las! que je ré-ponds de moi; Mais j'ai beau
las! I'm strong to play my part; But, tho' un-
fai-re la vail-lan-te, Au fond du
daunt-ed I de-clare me, I feel dis-

cœur je meurs d'ef - froi!
may with - in my heart! A -
un poco meno p
Seu - - - le en ce lieu sau - va - - ge, Tou - te seu - le j'ai
lone in this dis - mal place, All a - lone, I'm a -
cresc. molto
peur, mais j'ai tort d'a - voir peur;
fraid, al - tho' 'tis wrong to fear:
cresc.
f
dim. p poco rit.
Vous me don - ne-rez du cou - ra - ge, Vous me pro - tè - ge-rez, Sei-
Thou wilt aid me now with thy grace, For thou, O Lord, art ev - - er
sf
dim.
p
pp
colla voce.
a tempo.
mf
g'neur!
near!
Je vais
I shall
a tempo.
dim.

Allegro molto moderato. (♩ = 96.)

cresc. mf

voir de près cet-te fem - - me Dont les ar -
see this wo - - man, in fine, Whose wanton,

p mf f ff p

Ped. * Ped. * Ped. *

cresc. molto.

ti - fi ces maudits Ont fi - ni par fai - - re un in -
treach - er - ous art Has a - chieved -the shame of the

mf

Ped. * Ped. *

f p p pp

fâ - - - me De ce-lui que j'aimais ja - dis! Elle
man Whom once I lov'd with all my heart! She's

f ff p p dim.

poco riten. a tempo.

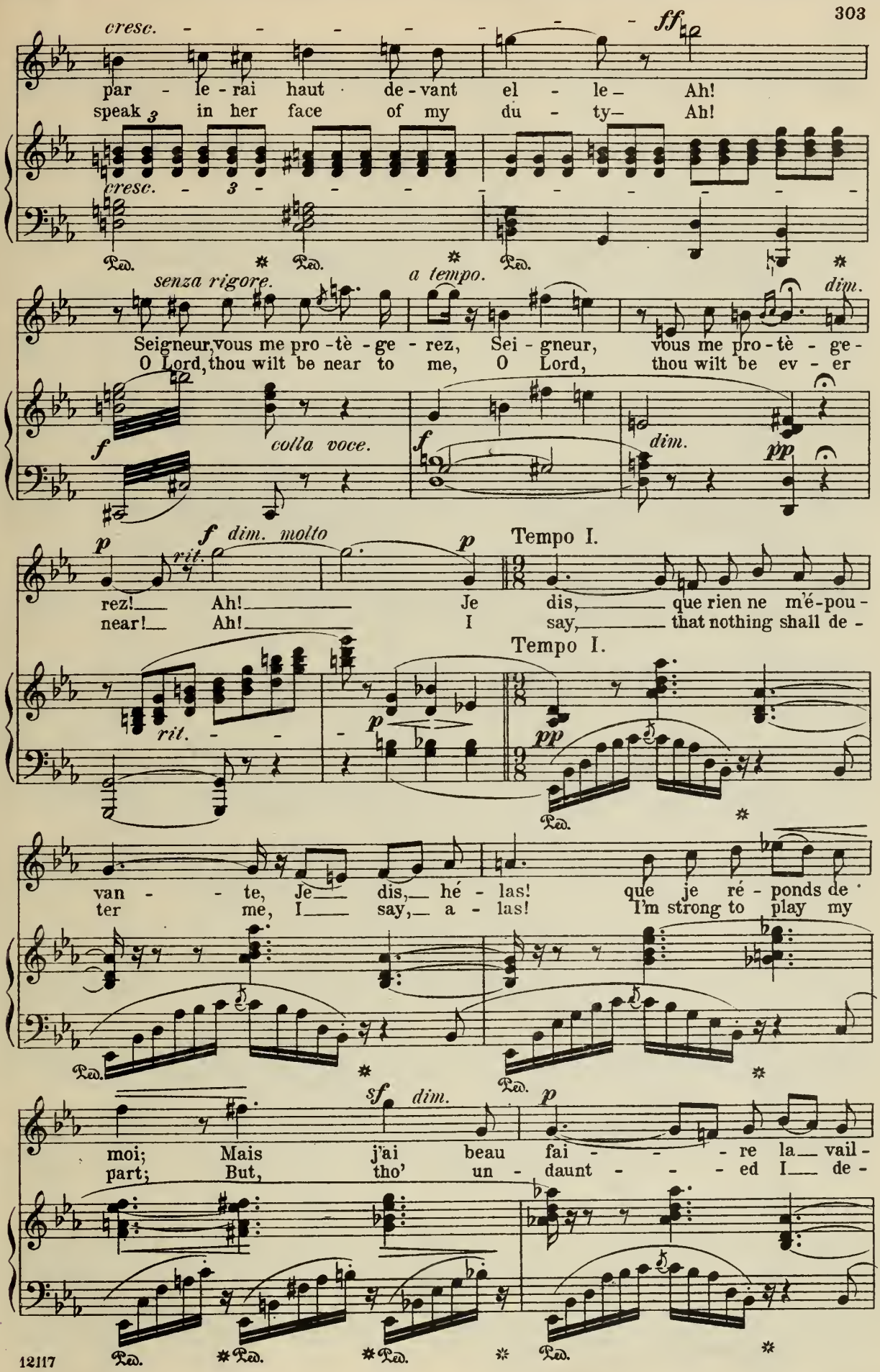
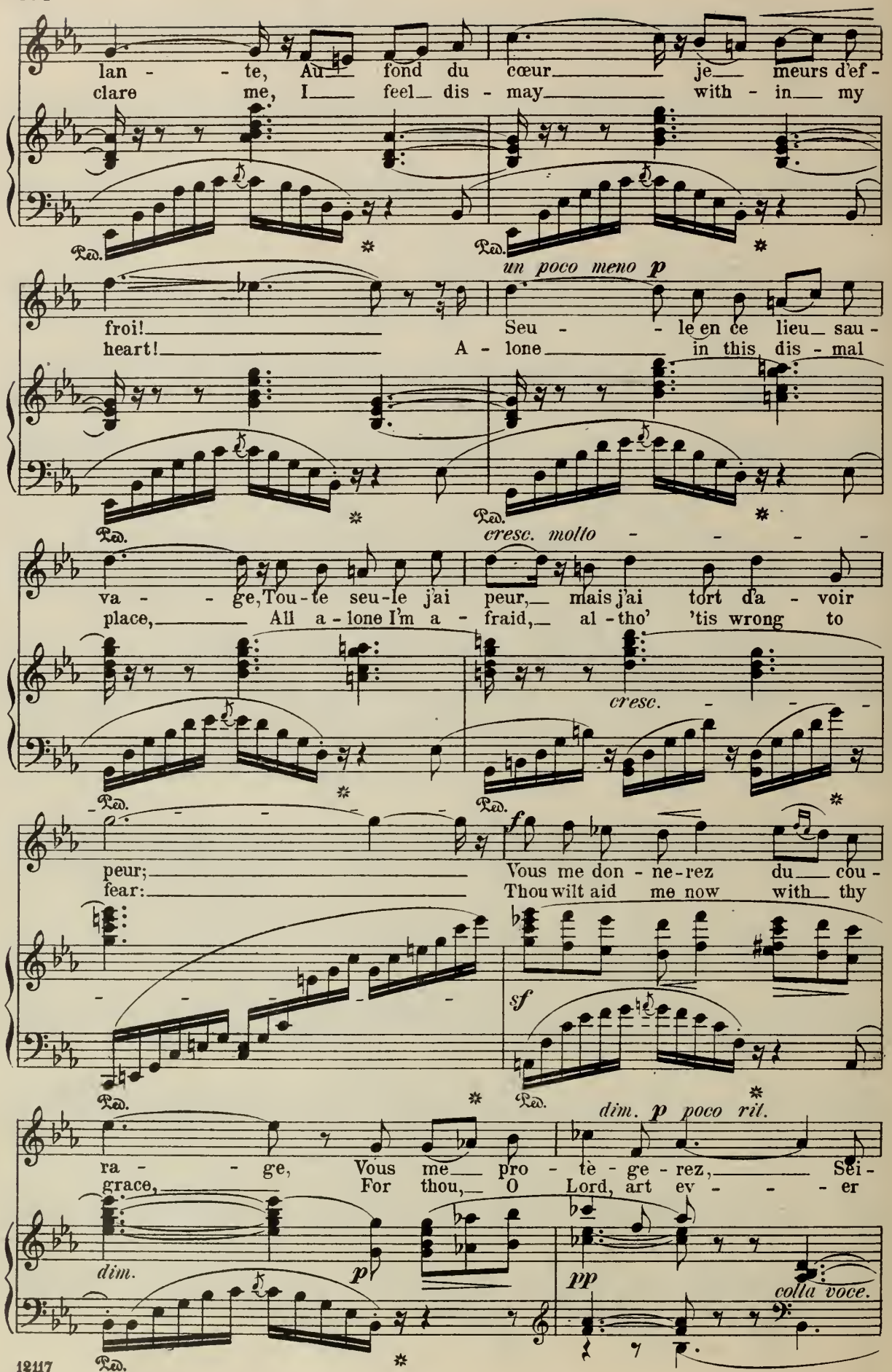
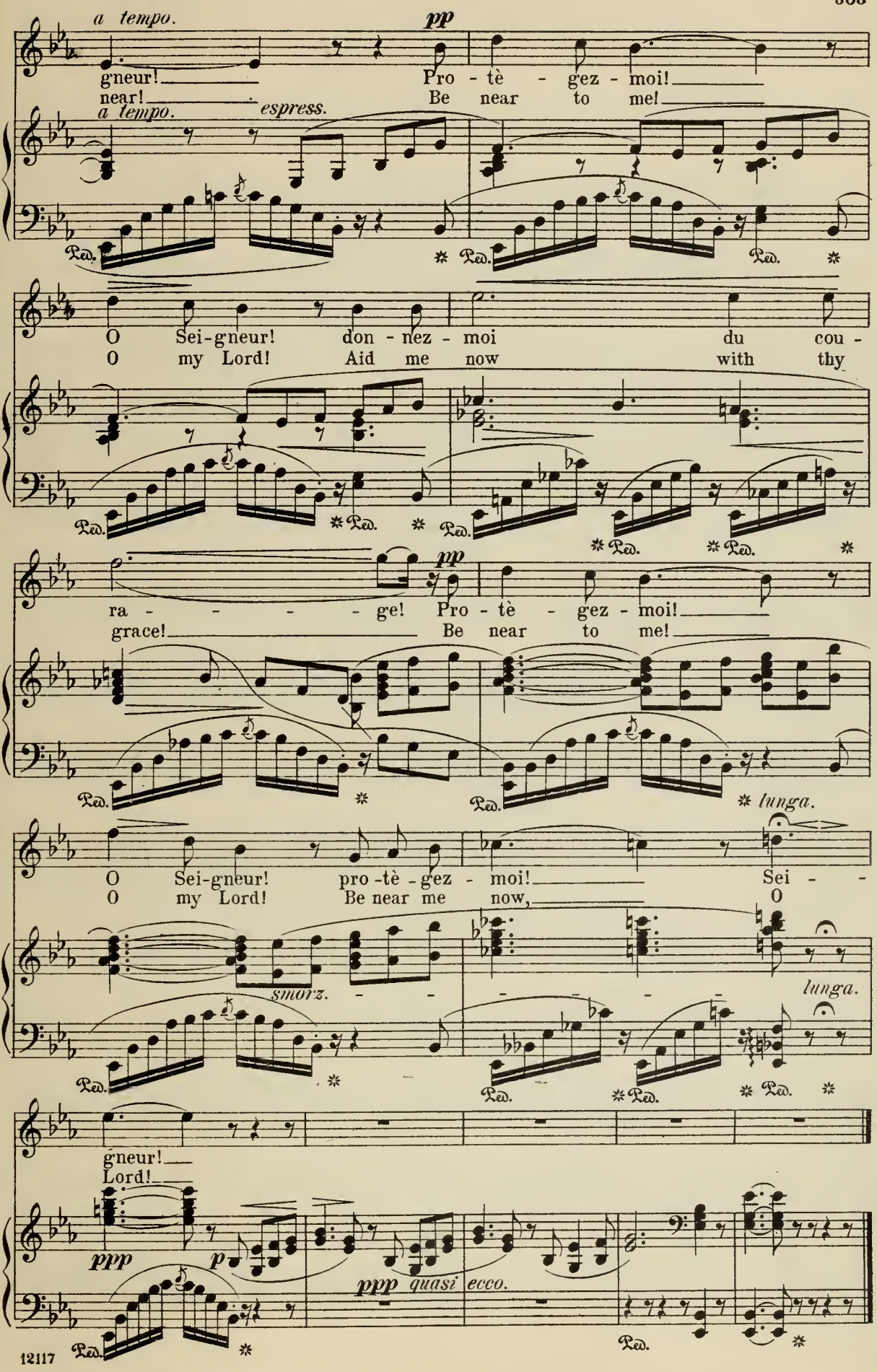
est dange - reuse elle est bel - le! Mais je ne veux pas a - voir
wil - y and false, she's a beau - ty! But I will nev - er yield to

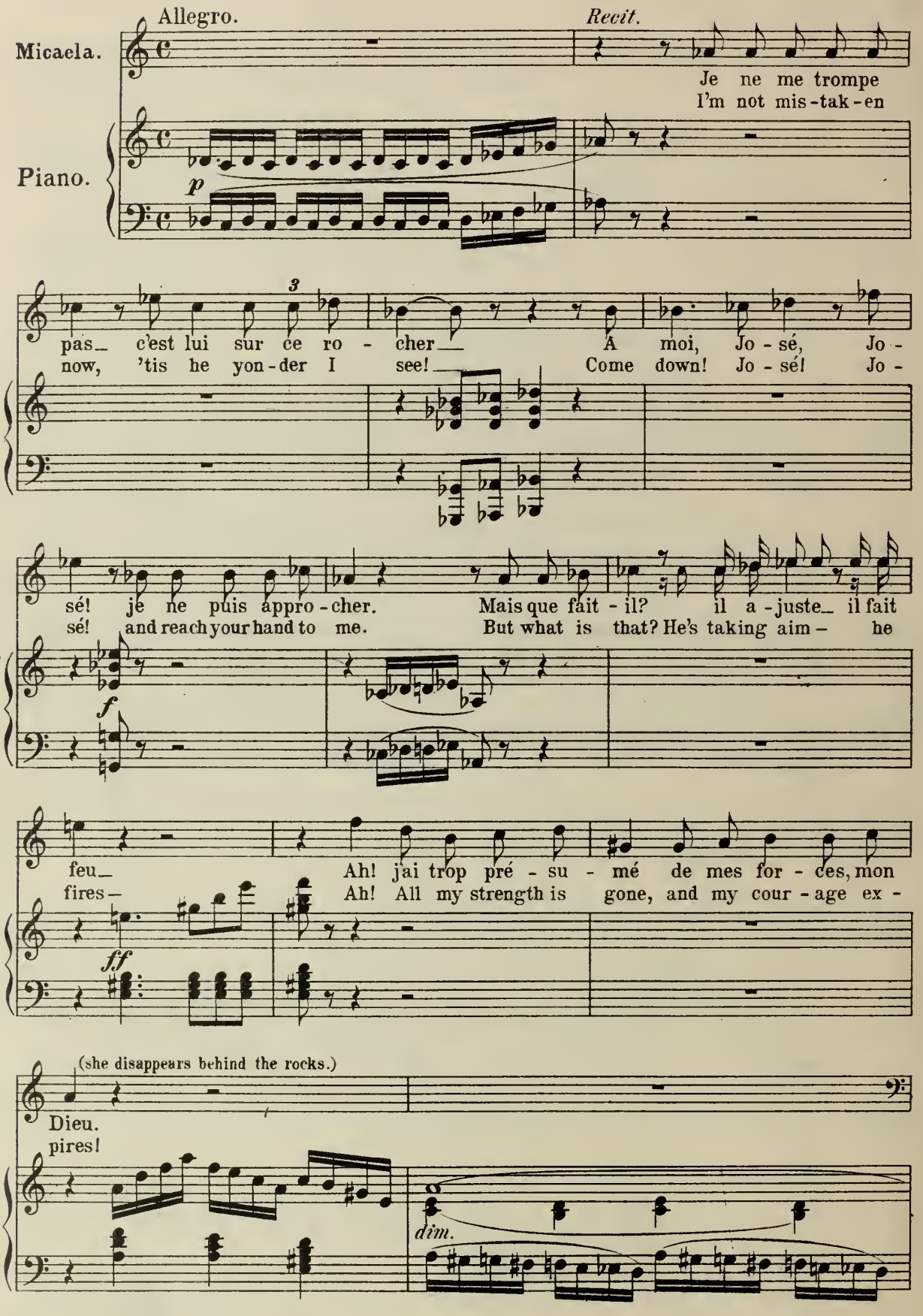
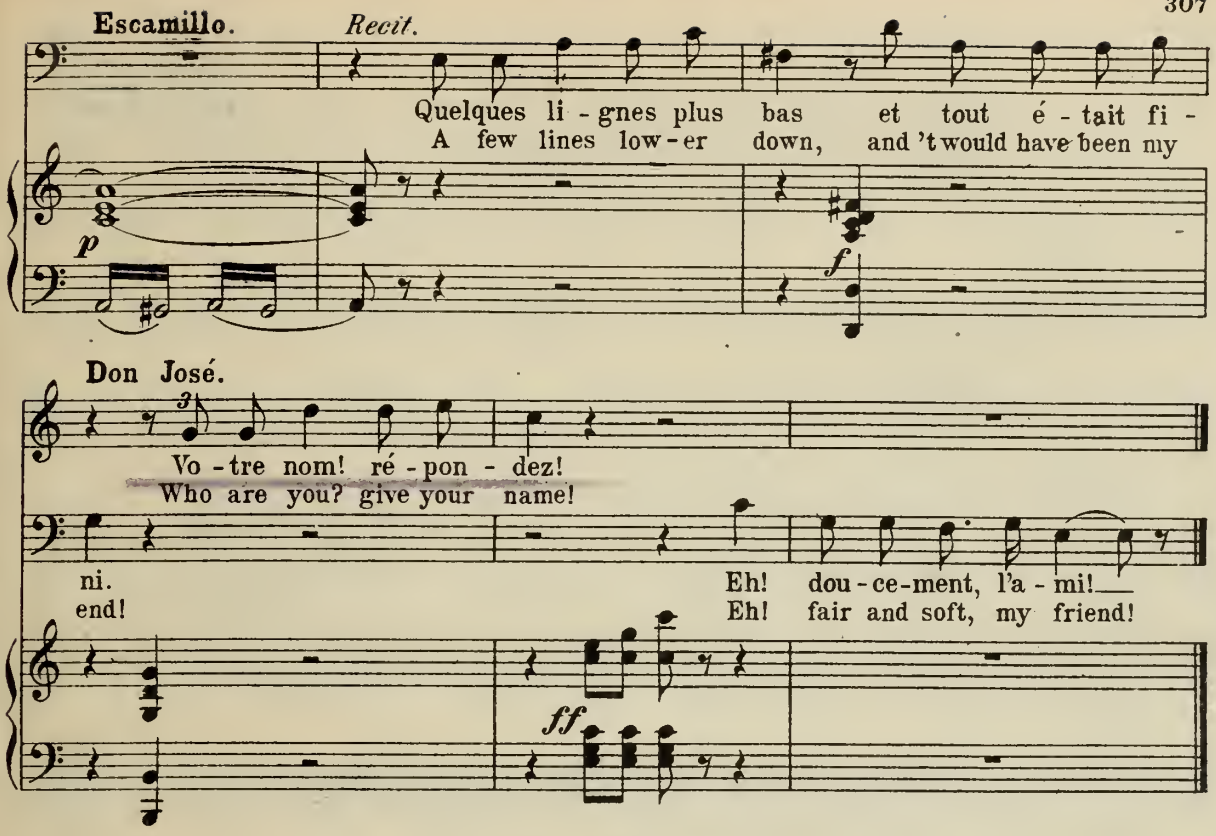
pp poco riten. a tempo.

Ped. *

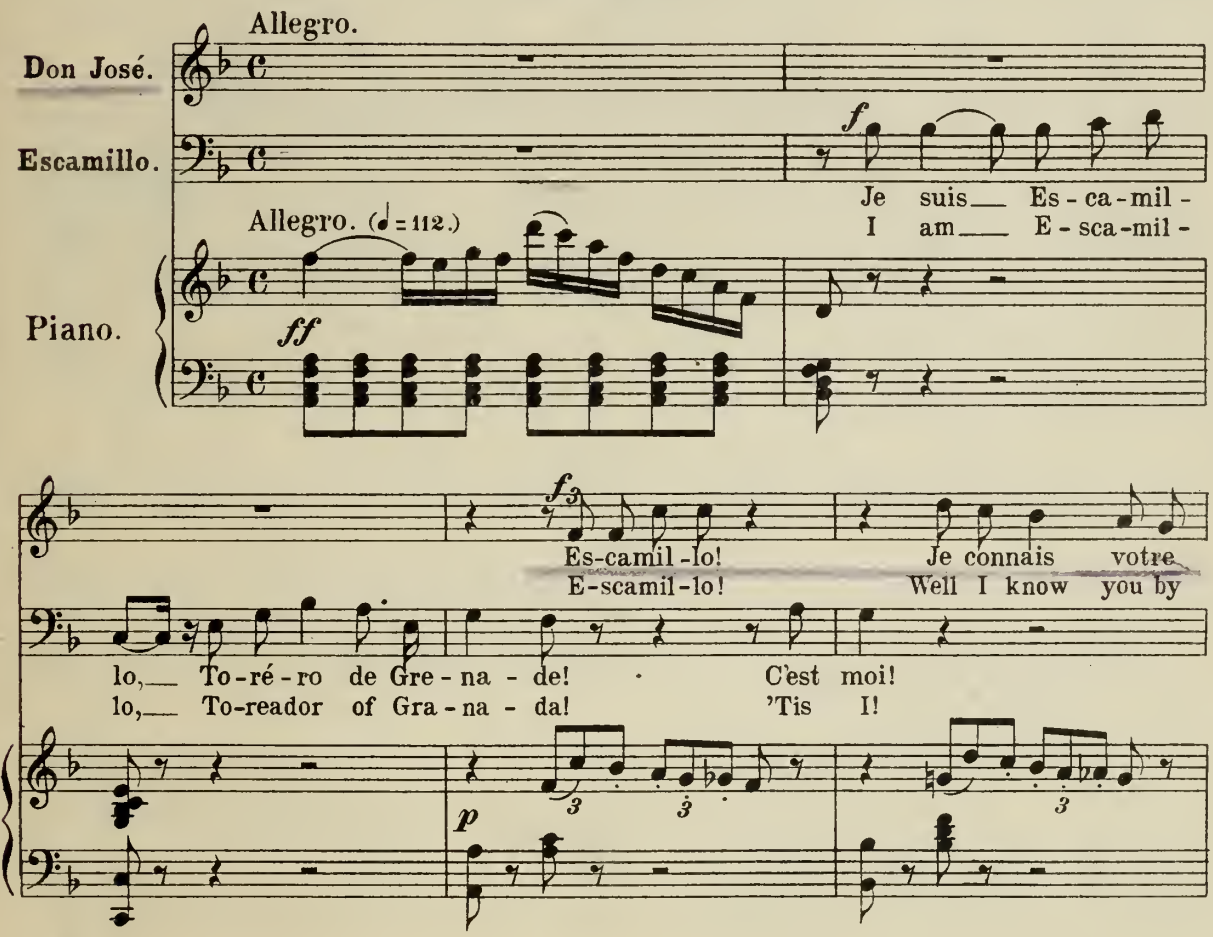
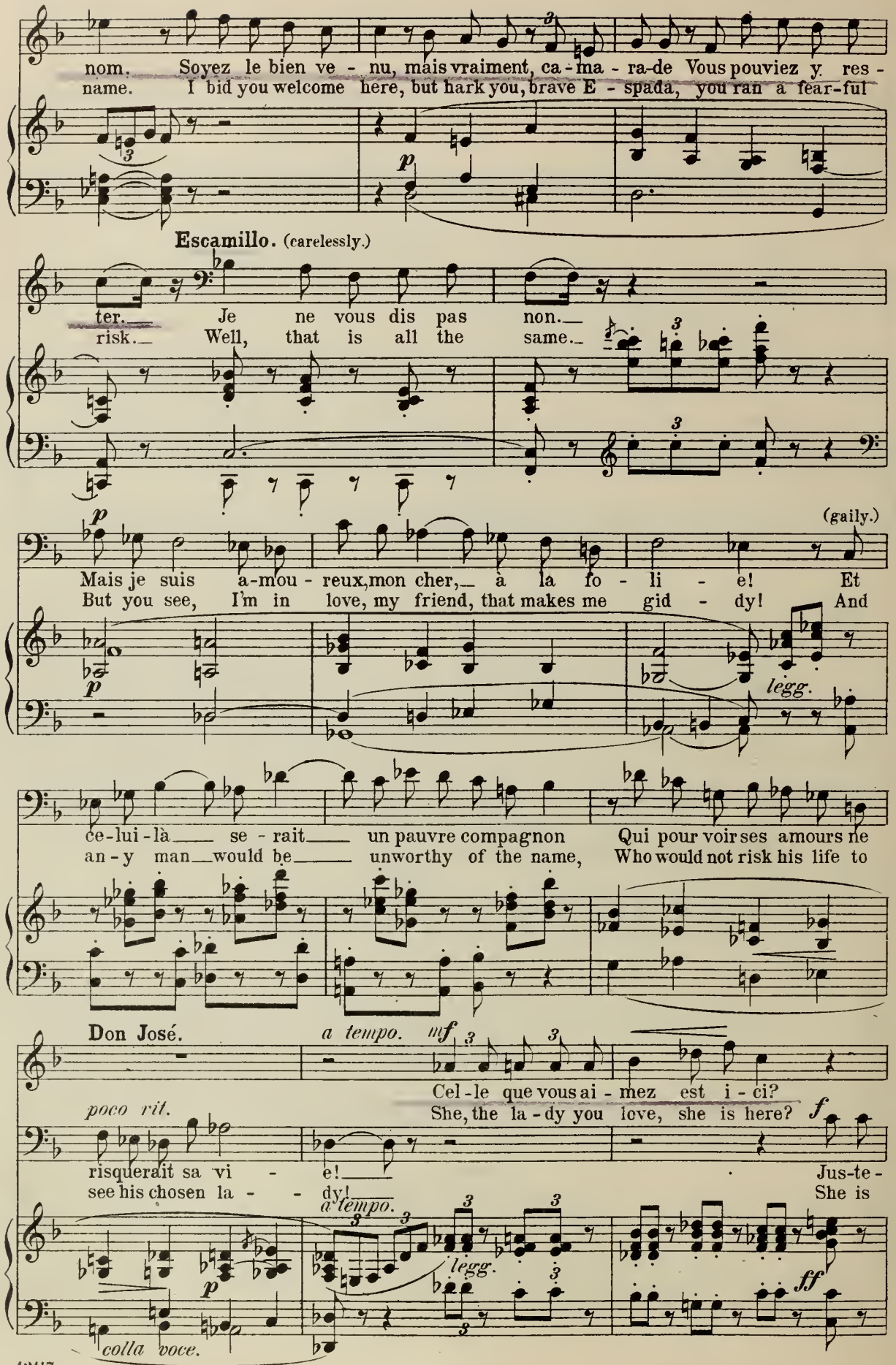
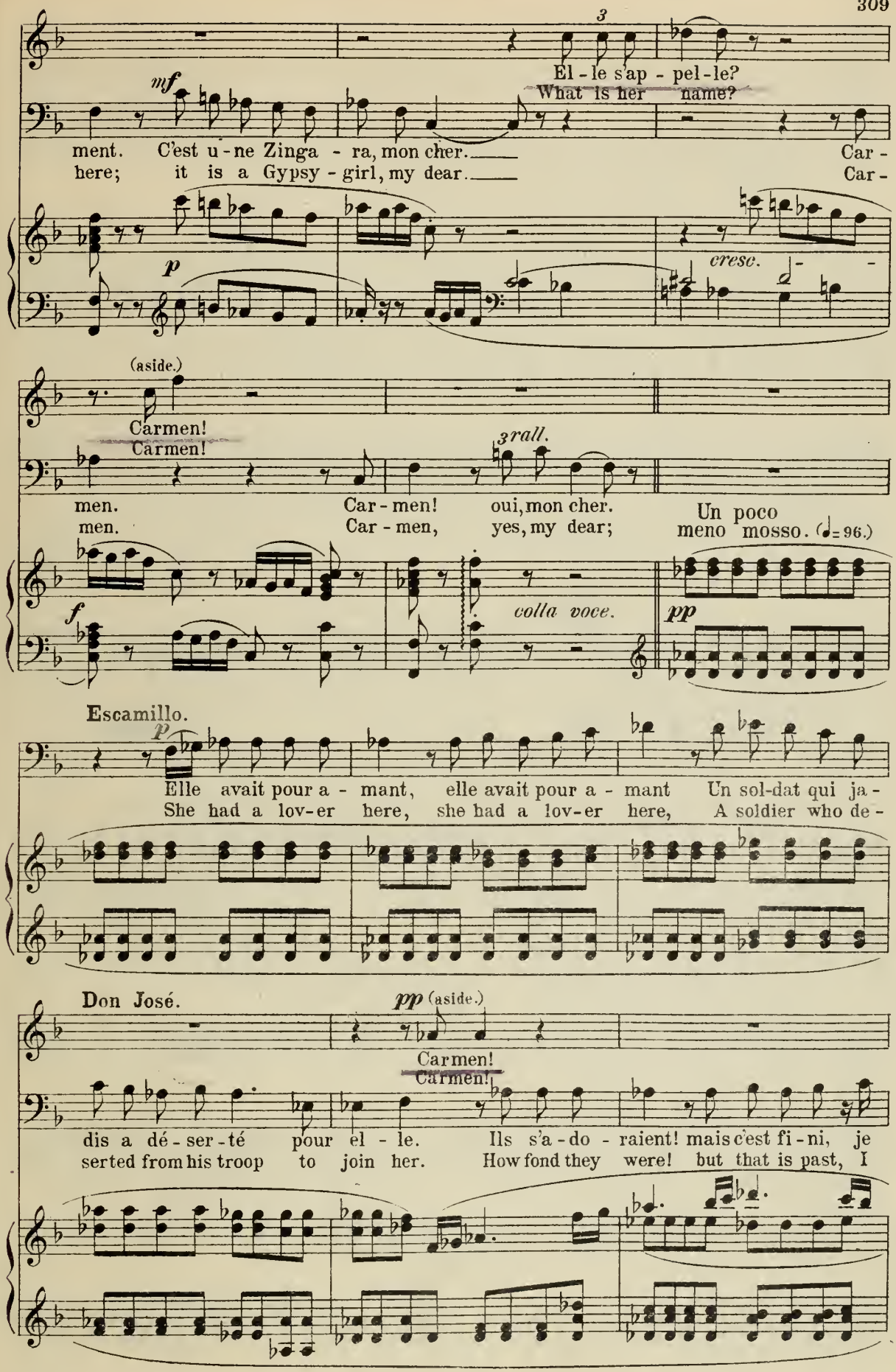
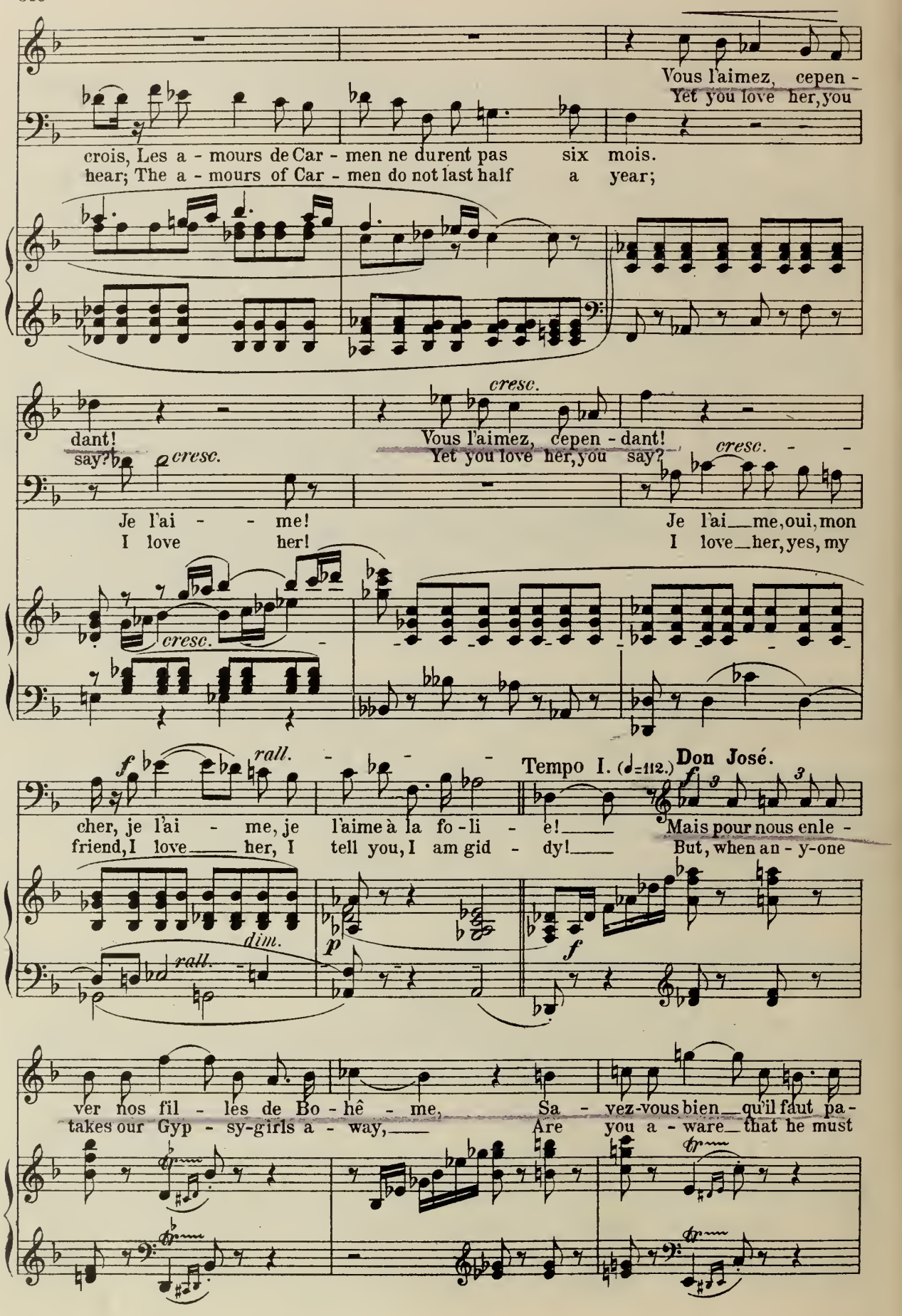
cresc.

peur! Non, non, je ne veux pas a - voir peur! Je
fear! No, no! I will nev - er yield to fear! I'll

espress. p p

cresc.
ff
par - le - rai haut de - vant el - le - Ah!
speak in her face of my du - ty - Ah!
cresc.
Ped. * Ped. * Ped.
senza rigore.
a tempo.
dim.
Seigneur, vous me pro - tè - ge - rez, Sei - gneur, vous me pro - tè - ge -
O Lord, thou wilt be near to me, O Lord, thou wilt be ev - er
f
colla voce.
f
dim.
pp
p
f dim. molto
p
Tempo I.
rez! Ah! Je dis, que rien ne m'é-pou -
near! Ah! I say, that nothing shall de -
rit.
p
Tempo I.
pp
Ped. *
van - te, Je dis, hé - las! que je ré - ponds de
ter me, I say, a - las! I'm strong to play my
Ped. * Ped. *
sf dim.
p
moi; Mais j'ai beau fai - re la vail -
part; But, tho' un - daunt - ed I de -
Ped. * Ped. * Ped. * Ped. *

lan - - te, Au fond du cœur je meurs d'ef -
clare me, I feel dis - may with - in my
un poco meno p
froi! Seu - le en ce lieu sau -
heart! A - lone in this dis - mal
cresc. molto - - - -
va - - ge, Tou - te seu - le j'ai peur, mais j'ai tort d'a - voir
place, All a - lone I'm a - fraid, al - tho' 'tis wrong to
cresc. - - -
f
peur; Vous me don - ne - rez du cou -
fear: Thou wilt aid me now with thy
sf
dim. p poco ril.
ra - - ge, Vous me pro - tè - ge - rez, Sei -
grace, For thou, O Lord, art ev - - - er
dim.
p
pp
colla voce.

a tempo.
pp
g'neur!
Pro - tè - gez - moi!
near!
Be near to me!
a tempo.
espress.
Ped.
O Sei-g'neur! don - nez - moi du cou -
O my Lord! Aid me now with thy
ra - - - - - ge! Pro - tè - gez - moi!
grace! Be near to me!
lunga.
O Sei-g'neur! pro-tè-gez - moi! Sei - -
O my Lord! Be near me now, O
smorz.
lunga.
g'neur!
Lord!
ppp
p
ppp quasi ecco.

Nº 22bis. Recitative.

Escamillo.
Recit.
Quelques li - gnes plus bas et tout é - tait fi -
A few lines low - er down, and 't would have been my
p
f
Don José.
Vo - tre nom! ré - pon - dez!
Who are you? give your name!
ni.
end!
Eh! dou - ce - ment, l'a - mi!
Eh! fair and soft, my friend!
ff

Nº 23. Duo.


Allegro.
Don José.
Escamillo.
Allegro. (♩= 112.)
Piano.
f
Je suis Es - ca - mil -
I am E - sca - mil -
ff
f
Es-camil - lo!
E-scamil - lo!
Je connais votre
Well I know you by
lo, To - ré - ro de Gre - na - de!
lo, To-reador of Gra - na - da!
C'est moi!
'Tis I!
p

nom. Soyez le bien ve - nu, mais vraiment, ca - ma - ra-de Vous pouviez y res -
name. I bid you welcome here, but hark you, brave E - spada, you ran a fear-ful
Escamillo. (carelessly.)
ter. Je ne vous dis pas non.
risk. Well, that is all the same.
(gaily.)
Mais je suis a-mou - reux, mon cher, à la fo - li - e! Et
But you see, I'm in love, my friend, that makes me gid - dy! And
legg.
ce-lui-là se - rait un pauvre compagnon Qui pour voir ses amours ne
an-y man would be unworthy of the name, Who would not risk his life to
Don José.
a tempo.
Cel-le que vous ai - mez est i - ci?
She, the la-dy you love, she is here?
poco rit.
risquerait sa vi - e!
see his chosen la - dy!
Jus-te -
She is
a tempo.
legg.
colla voce.

3
El - le s'ap - pel - le?
What is her name?
mf
ment. C'est u - ne Zinga - ra, mon cher.
here; it is a Gypsy - girl, my dear.
Car -
Car -
p
cresc.
(aside.)
Carmen!
Carmen!
3rall.
men.
Car - men! oui, mon cher.
men.
Car - men, yes, my dear;
Un poco
meno mosso. (♩= 96.)
f
colla voce.
pp
Escamillo.
p
Elle avait pour a - mant, elle avait pour a - mant Un sol-dat qui ja -
She had a lov-er here, she had a lov-er here, A soldier who de -
Don José.
pp (aside.)
Carmen!
Carmen!
dis a dé - ser - té pour el - le. Ils s'a - do - raient! mais c'est fi - ni, je
serted from his troop to join her. How fond they were! but that is past, I

Vous l'aimez, cepen -
Yet you love her, you
crois, Les a - mours de Car - men ne durent pas six mois.
hear; The a - mours of Car - men do not last half a year;
dant!
say?
cresc.
Vous l'aimez, cepen - dant!
Yet you love her, you say?
cresc.
Je l'ai - - me!
I love her!
Je l'ai me, oui, mon
I love her, yes, my
cresc.
rall.
Tempo I. (♩=112.)
Don José.
cher, je l'ai - me, je l'aime à la fo - li - e!
friend, I love her, I tell you, I am gid - dy!
Mais pour nous enle -
But, when an - y-one
dim.
rall.
ver nos fil - les de Bo - hê - me,
takes our Gyp - sy-girls a - way,
Sa - vez-vous bien qu'il faut pa -
Are you a - ware that he must

(threateningly.)

yer? pay? **Escamillo.** (gaily.) Et And

f *f*

Soit! on paie - ra, soit! on paie - ra.
Good! what's to pay? good! what's to pay?

senza rigore.

que le prix se paie à coups de na - va - ja!
that the price is paid in knife - thrusts and slash - es? (surprised.)

f A In

senza rigore. *ff*

f

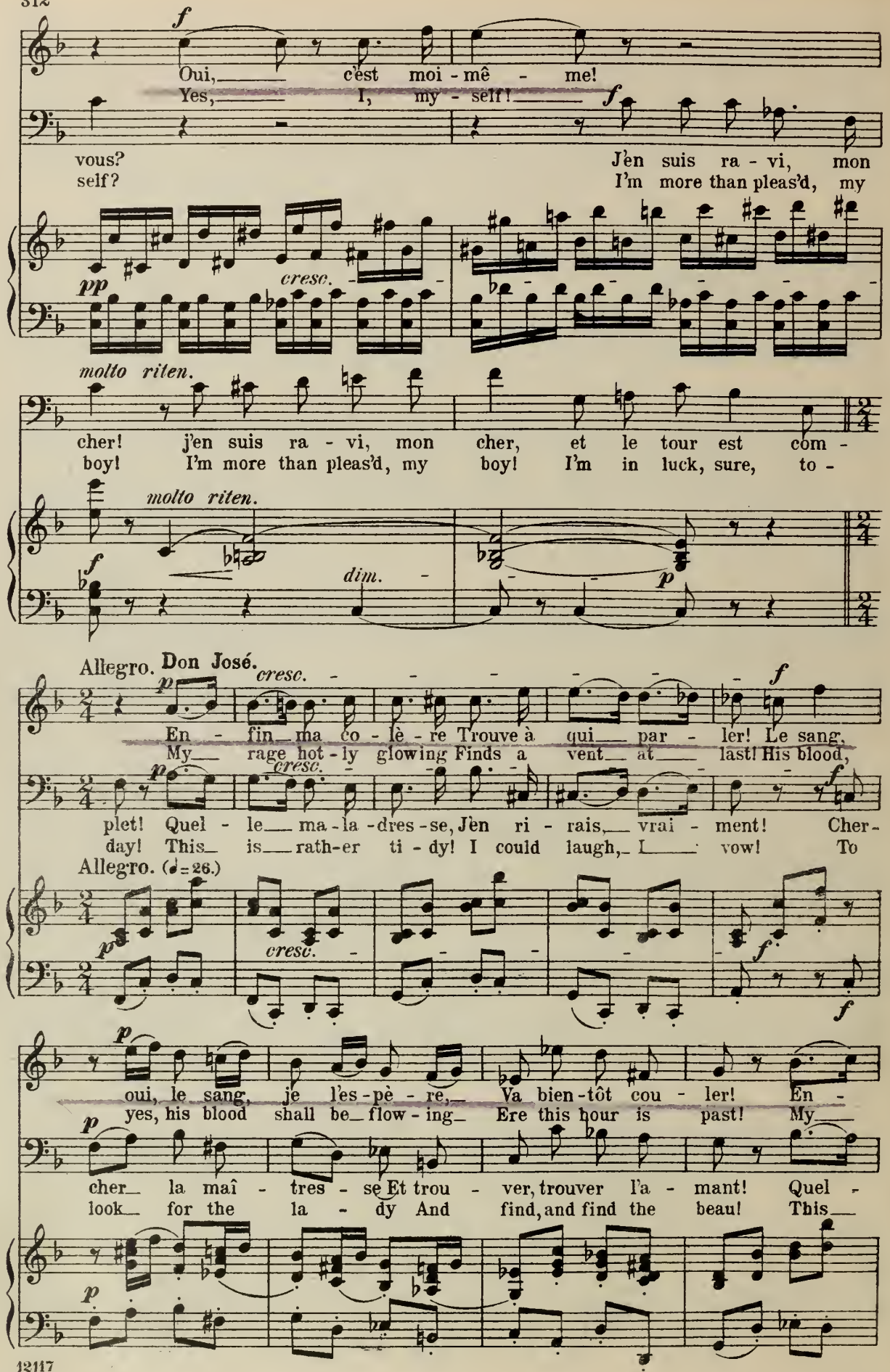
Comprenez - vous?
You under - stand?

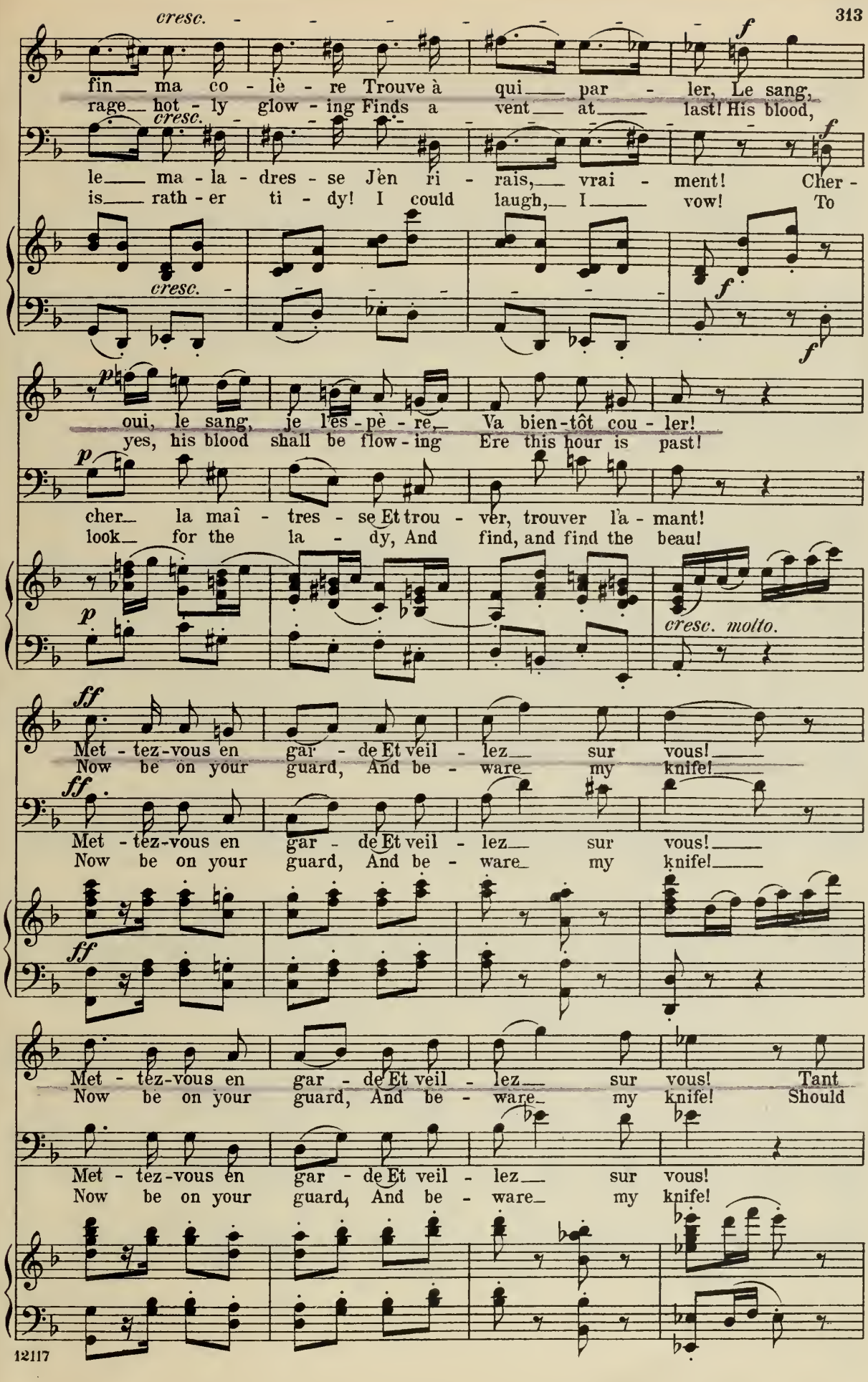
mf (ironically.) *a tempo.*

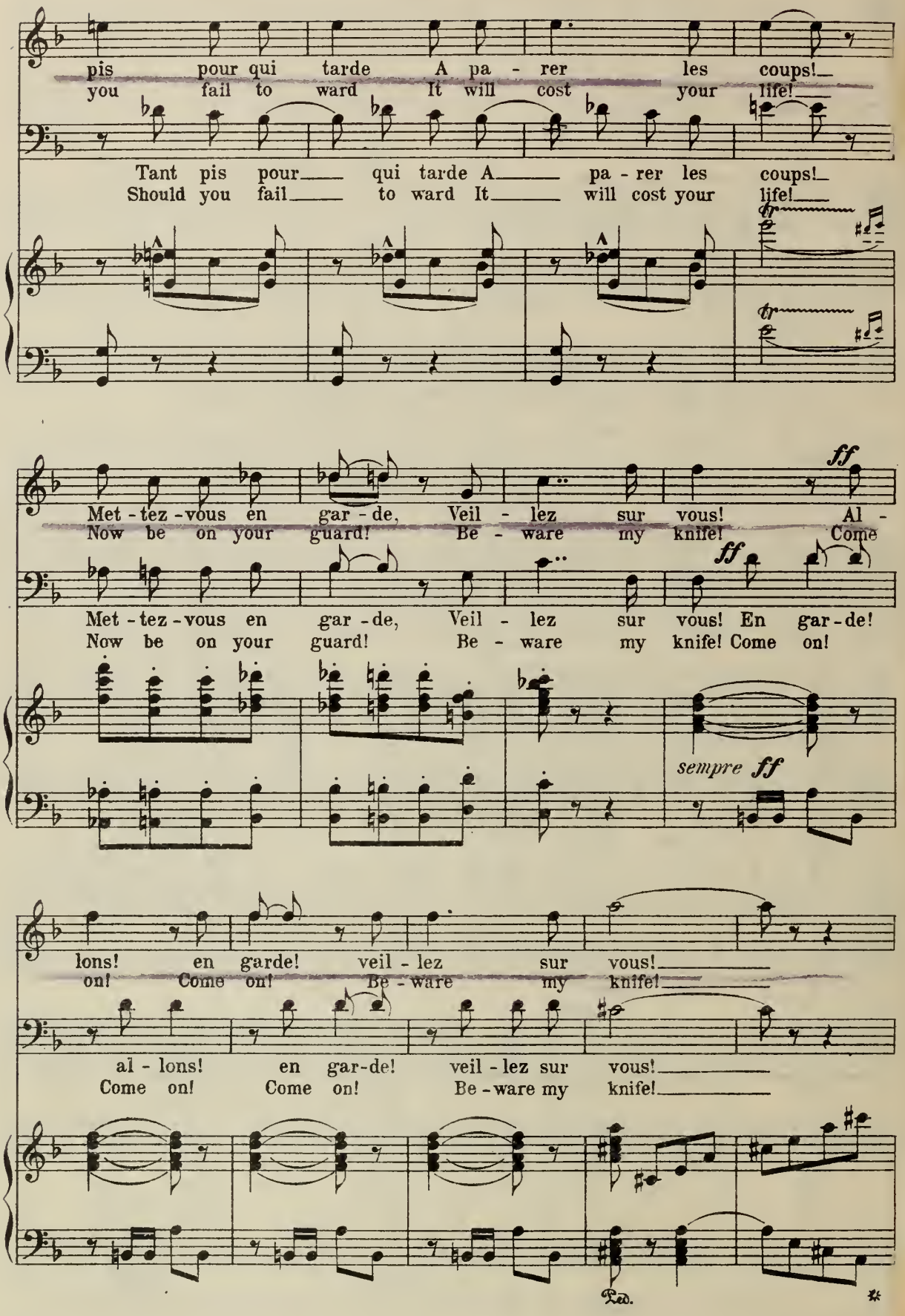
coups de na - va - ja! Le discours est très net. Ce déser -
knife - thrusts and slashes! I can hear what you say! This de -

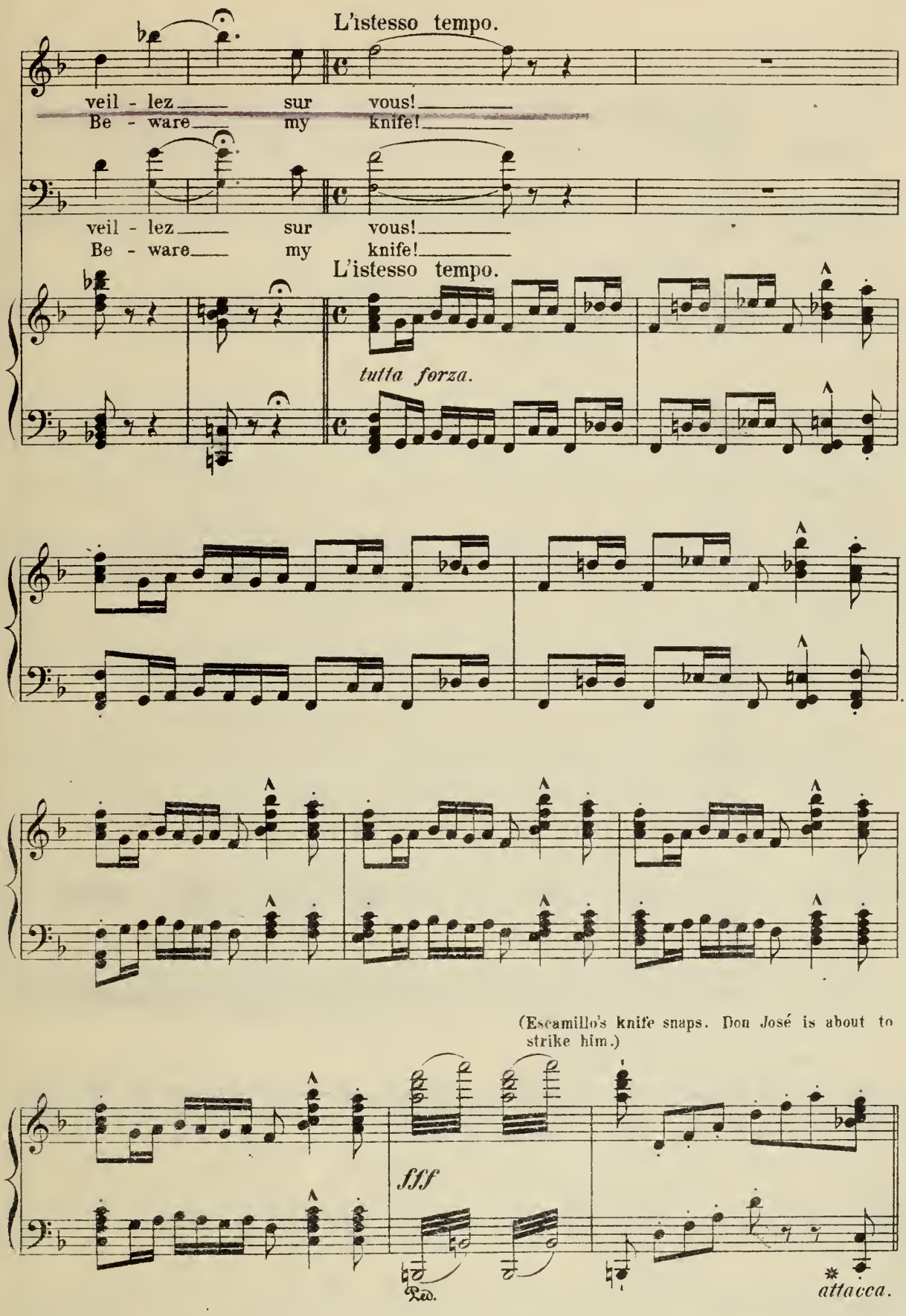
a tempo.

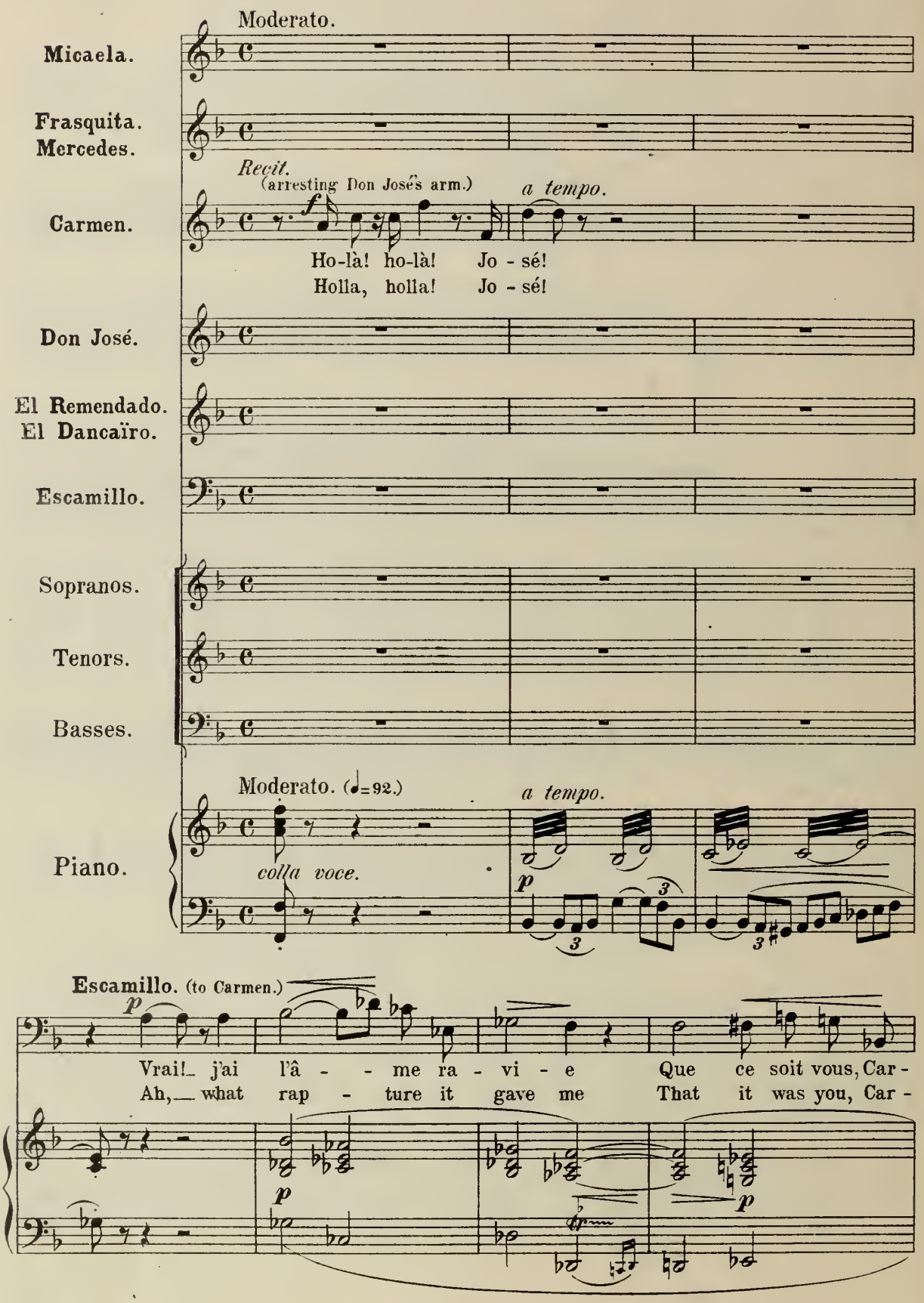
ff *p*

teur, ce beau soldat qu'elle ai - me, Ou du moins qu'elle aimait, c'est donc
serter, this bold dragoon she fan - cies, Or whom, at least, she fancied, is your -

f
Oui, c'est moi - mê - me!
Yes, I, my - self!
f
vous?
self?
J'en suis ra - vi, mon
I'm more than pleas'd, my
pp
cresc.
molto riten.
cher! j'en suis ra - vi, mon cher, et le tour est com -
boy! I'm more than pleas'd, my boy! I'm in luck, sure, to -
molto riten.
f
dim.
p
Allegro. Don José.
p
cresc.
f
En - fin ma co - lè - re Trouve à qui par - ler! Le sang,
My rage hot - ly glowing Finds a vent at last! His blood,
p
cresc.
f
plet! Quel - le ma - la - dres - se, J'en ri - rais, vrai - ment! Cher -
day! This is rath-er ti - dy! I could laugh, I vow! To
Allegro. (♩=26.)
p
cresc.
f
f
p
oui, le sang, je l'es - pè - re, Va bien - tôt cou - ler! En -
yes, his blood shall be flow - ing Ere this hour is past! My
p
cher la maî - tres - se Et trou - ver, trouver l'a - mant! Quel -
look for the la - dy And find, and find the beau! This
p


cresc.
f
fin ma co - lè - re Trouve à qui par - ler, Le sang,
rage hot - ly glow - ing Finds a vent at last! His blood,
cresc.
f
le ma - la - dres - se J'en ri - rais, vrai - ment! Cher -
is rath - er ti - dy! I could laugh, I vow! To
cresc.
f
f
p
oui, le sang, je l'es - pè - re, Va bien-tôt cou - ler!
yes, his blood shall be flow - ing Ere this hour is past!
p
cher la maî - tres - se Et trou - ver, trouver l'a - mant!
look for the la - dy, And find, and find the beau!
p
cresc. molto.
ff
Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knife!
ff
Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knife!
ff
Met - tez-vous en gar - de Et veil - lez sur vous! Tant
Now be on your guard, And be - ware my knife! Should
Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knife!


pis pour qui tarde A pa - rer les coups!
you fail to ward It will cost your life!
Tant pis pour qui tarde A pa - rer les coups!
Should you fail to ward It will cost your life!
tr
tr
Met - tez - vous en gar - de, Veil - lez sur vous! Al -
Now be on your guard! Be - ware my knife! Come
ff
Met - tez - vous en gar - de, Veil - lez sur vous! En gar - de!
Now be on your guard! Be - ware my knife! Come on!
ff
sempre ff
lons! en garde! veil - lez sur vous!
on! Come on! Be - ware my knife!
al - lons! en gar-de! veil - lez sur vous!
Come on! Come on! Be - ware my knife!
Ped.
*


L'istesso tempo.
veil - lez sur vous!
Be - ware my knife!
veil - lez sur vous!
Be - ware my knife!
L'istesso tempo.
tutta forza.
(Escamillo's knife snaps. Don José is about to strike him.)
fff
Ped.
attacca.

Nº 24. Finale.

Moderato.
Micaela.
Frasquita.
Mercedes.
Recit.
(arresting Don José's arm.)
a tempo.
Carmen.
f
Ho-là! ho-là! Jo - sé!
Holla, holla! Jo - sé!
Don José.
El Remendado.
El Dancaïro.
Escamillo.
Sopranos.
Tenors.
Basses.
Moderato. (♩=92.)
a tempo.
Piano.
colla voce.
p
3
Escamillo. (to Carmen.)
p
Vrai!_ j'ai l'â - - me ra - vi - e Que ce soit vous, Car -
Ah,_ what rap - ture it gave me That it was you, Car -
p
p

(to Don José.) (jauntily, but haughtily.)

men, qui me sauviez la vi - - - e! Quant à
men, who came in time to save me! As for

pp pp cresc. dim.

toi, beau sol-dat, Nous sommes manche à man - che, et
you, Sir dragoon, For this time we are e - ven, but

p cresc.

nous jouer-ons la bel - le, oui, nous jouerons la bel - -
one shall win the prize, yes, one shall win the prize,

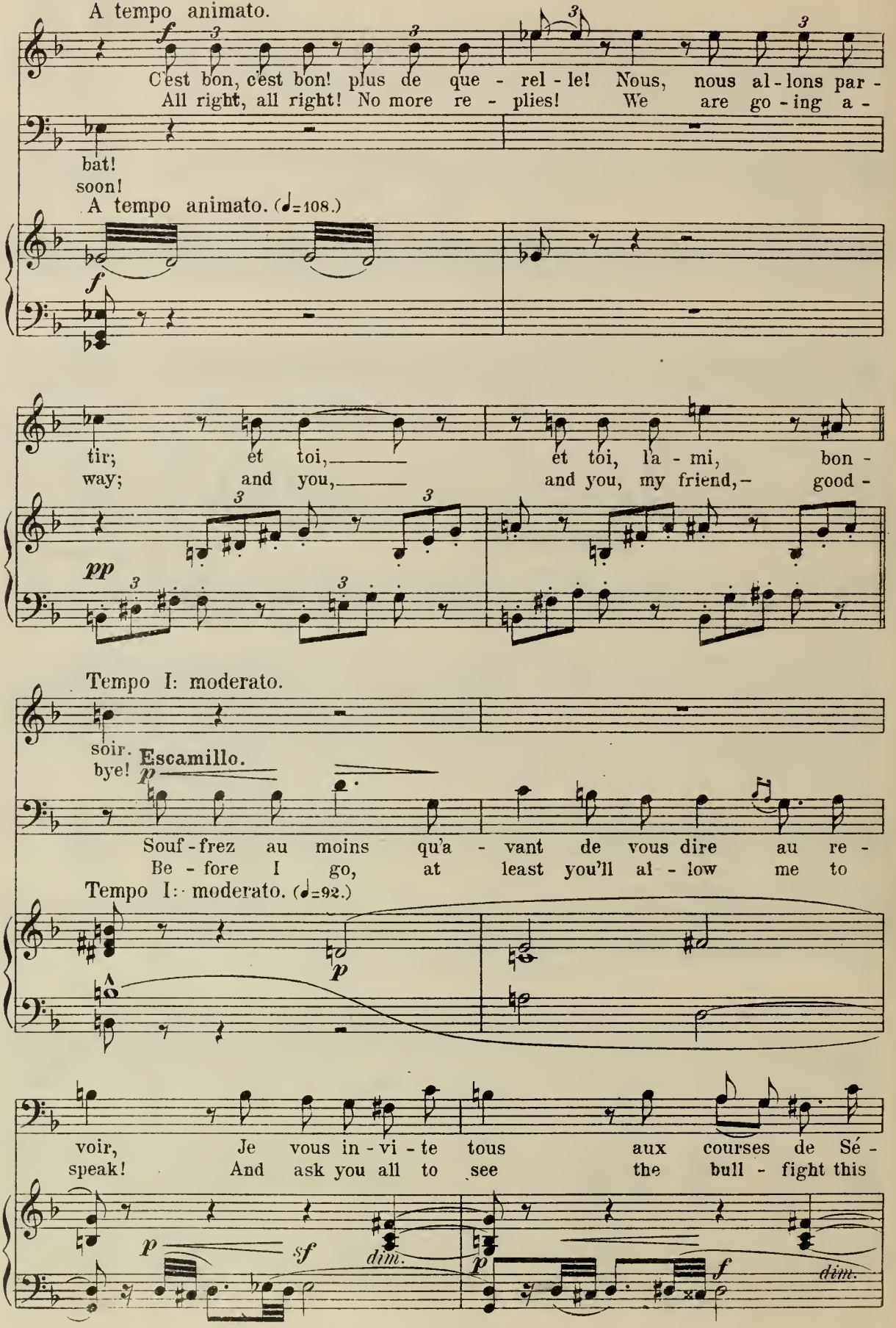
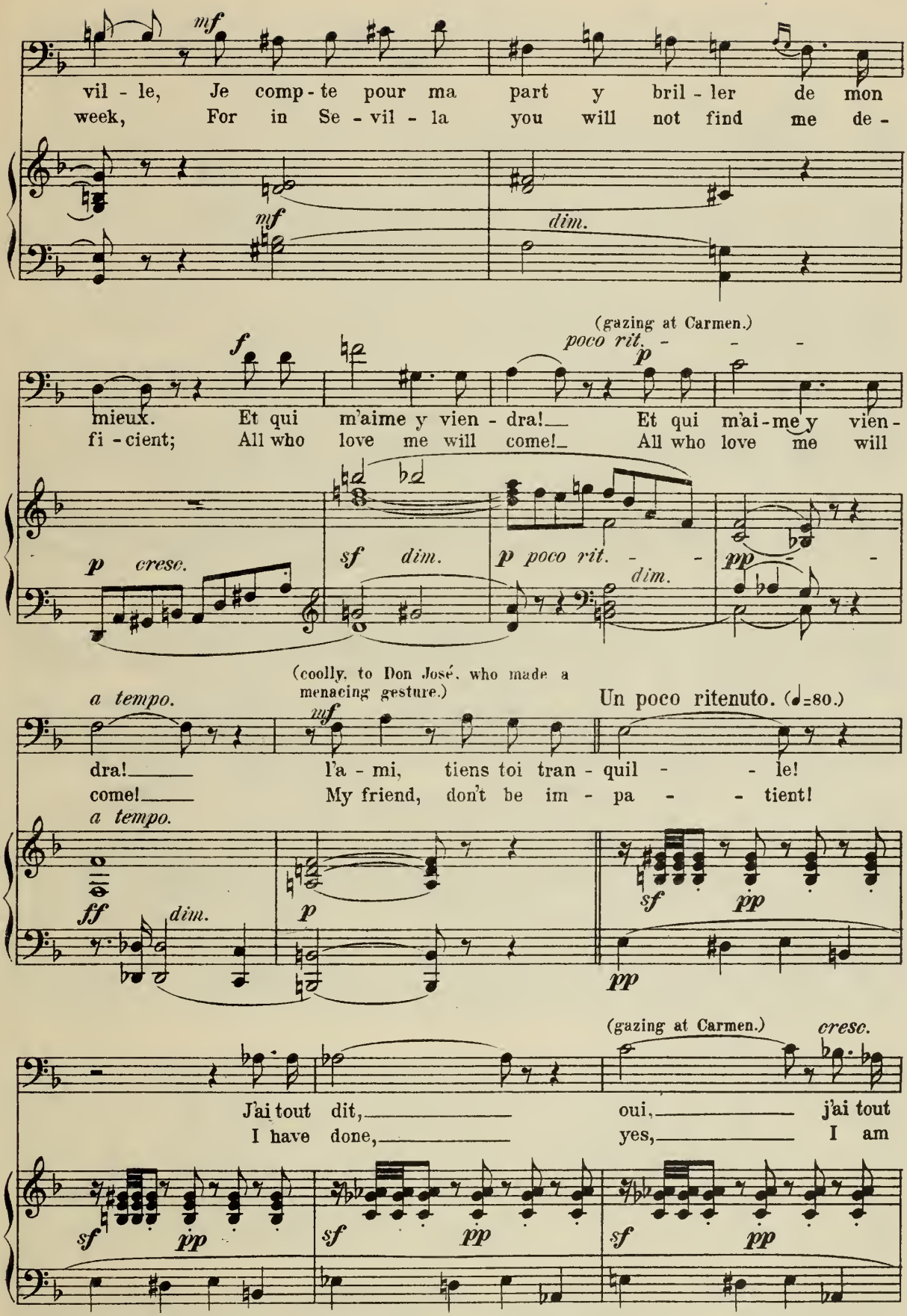
f rit.

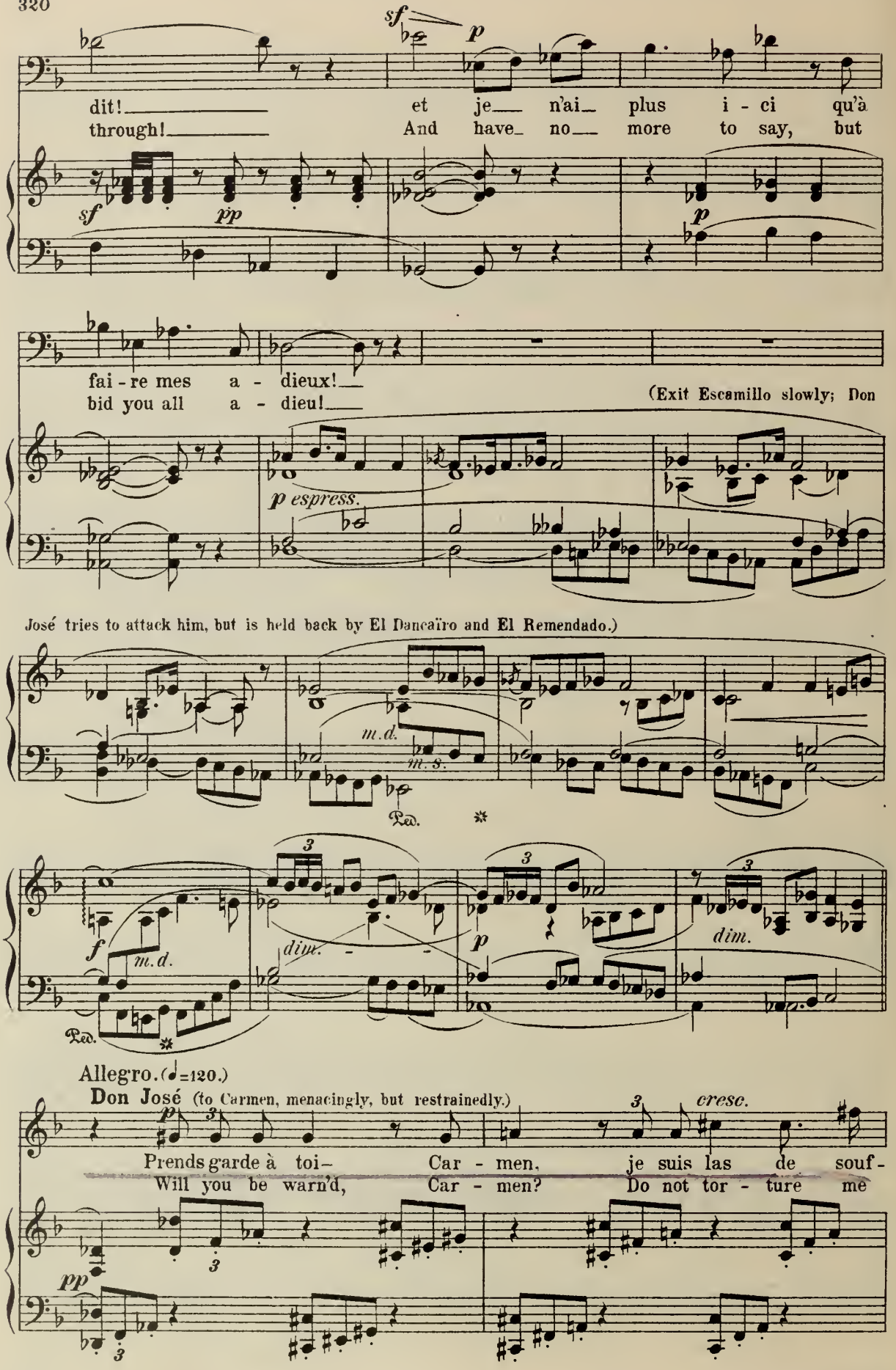
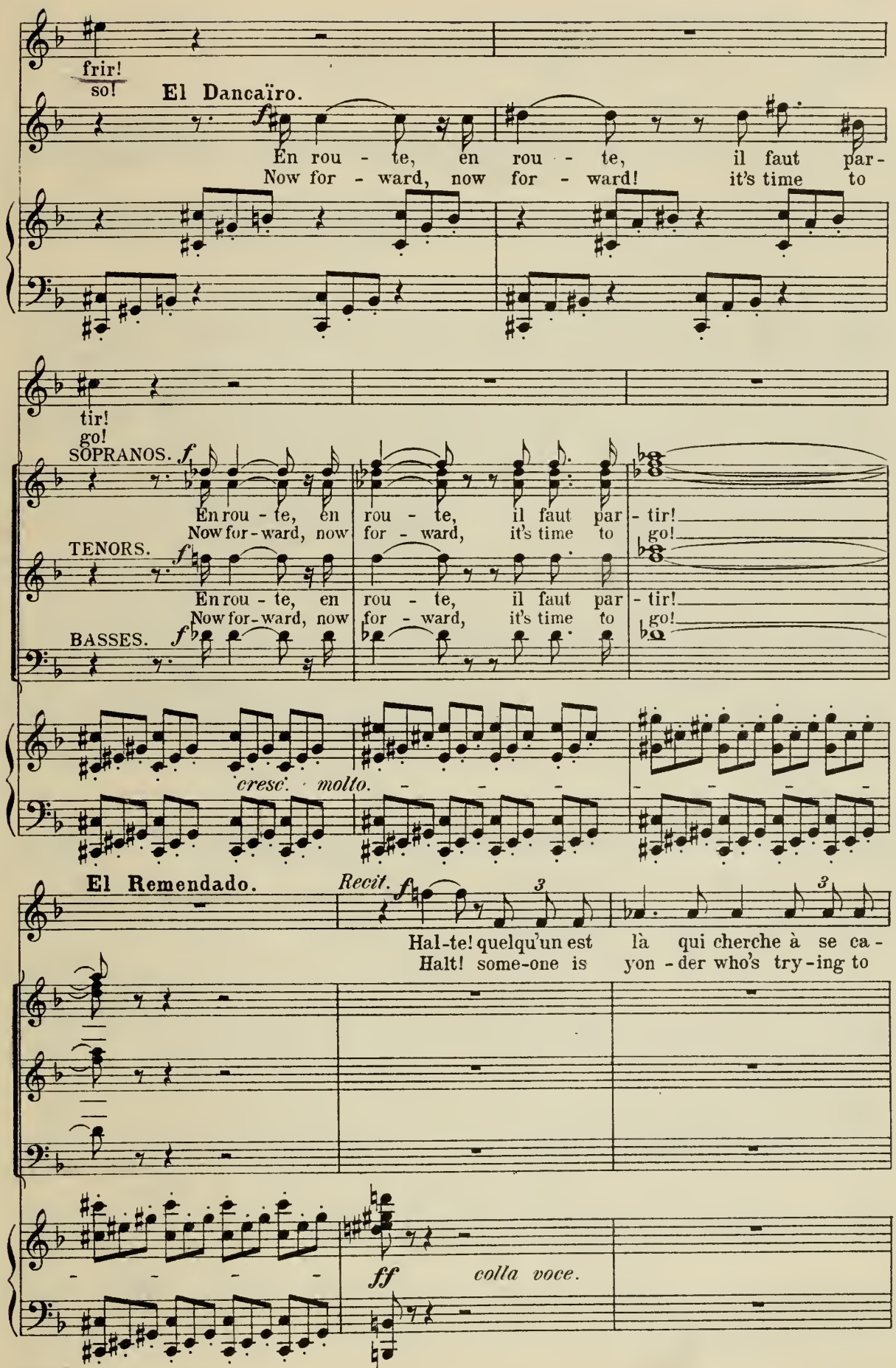
le, Le jour où tu vou - dras re - pren - dre le com -
When - ev - er you will fight a - gain; let it be

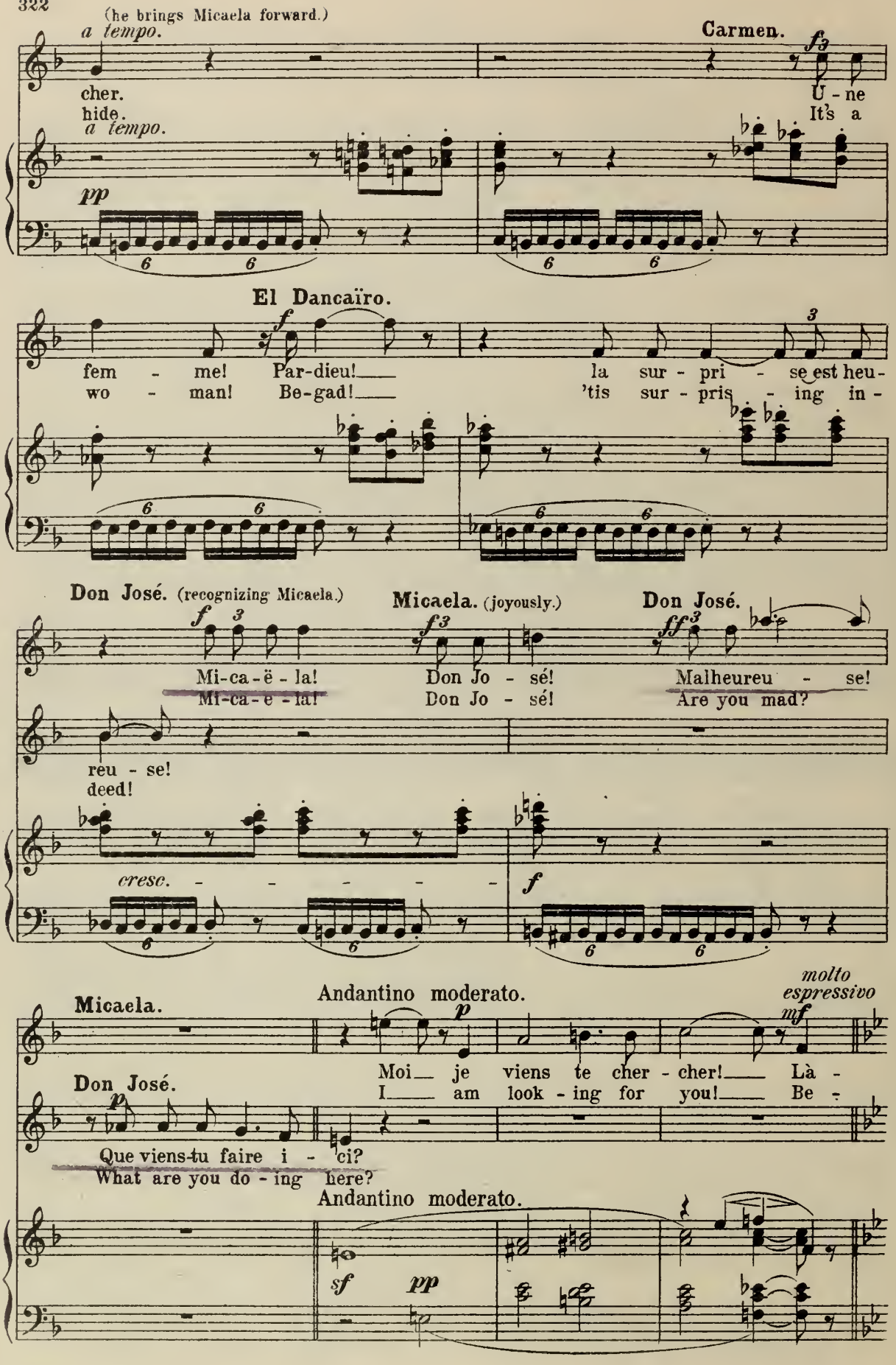
cresc. f colla voce.

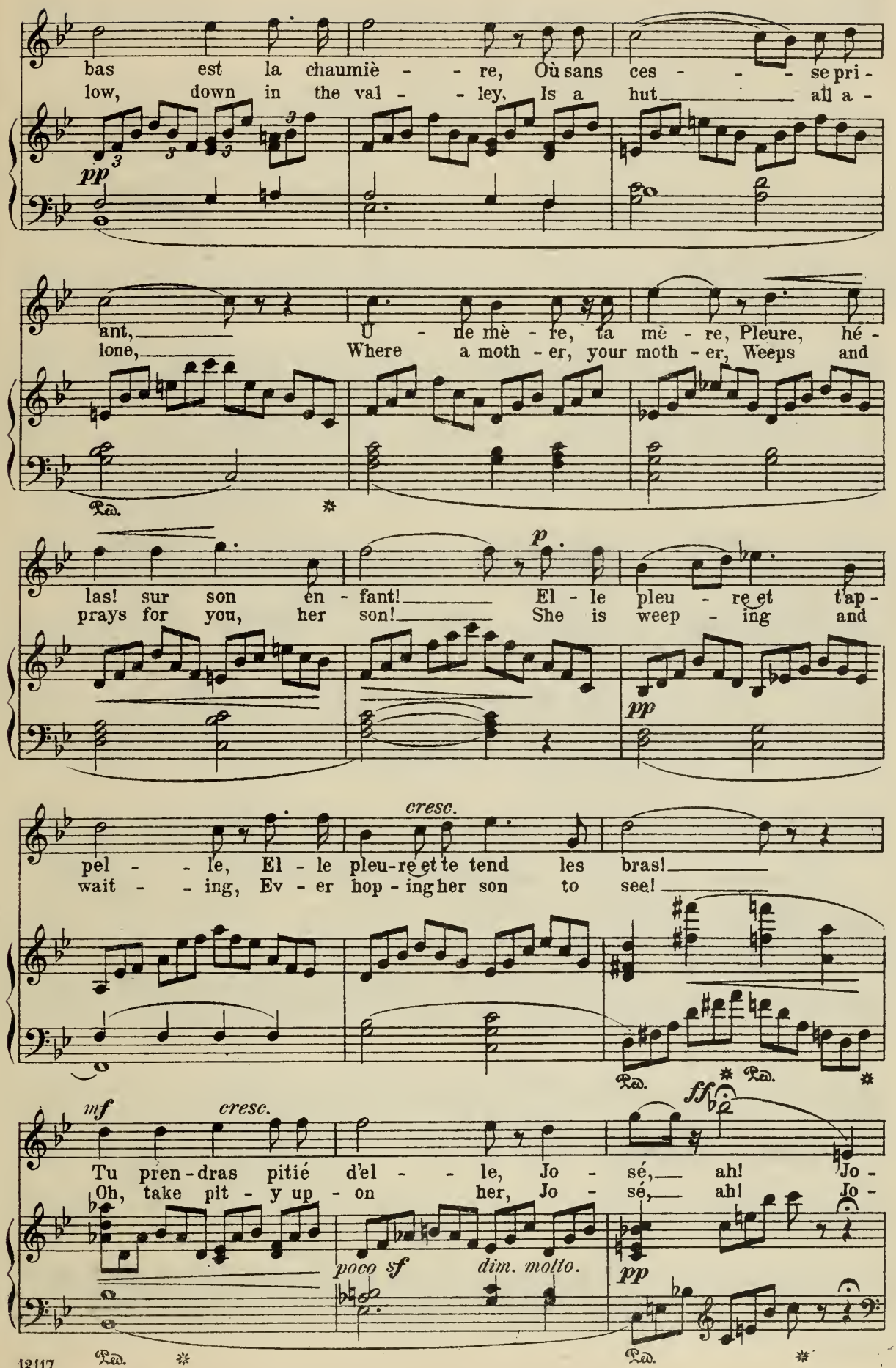
El Dancaïro. (interposing.)

A tempo animato.



mf
vil - le, Je comp - te pour ma part y bril - ler de mon
week, For in Se - vil - la you will not find me de -
mf
dim.
(gazing at Carmen.)
poco rit. - - -
f
p
mieux. Et qui m'aime y vien - dra! Et qui m'ai - me y vien -
fi - cient; All who love me will come! All who love me will
p cresc.
sf dim.
p poco rit. - - -
dim.
pp - -
(coolly, to Don José, who made a menacing gesture.)
a tempo.
mf
Un poco ritenuto. (♩=80.)
dra! l'a - mi, tiens toi tran - quil - - le!
come! My friend, don't be im - pa - - tient!
a tempo.
ff dim.
p
sf pp
pp
(gazing at Carmen.)
cresc.
J'ai tout dit, oui, j'ai tout
I have done, yes, I am
sf pp
sf pp
sf pp

dit! et je n'ai plus i - ci qu'à
through! And have no more to say, but
fai - re mes a - dieux!
bid you all a - dieu!
(Exit Escamillo slowly; Don
José tries to attack him, but is held back by El Dancaïro and El Remendado.)
Allegro. (♩=120.)
Don José (to Carmen, menacingly, but restrainedly.)
Prends garde à toi— Car - men, je suis las de souf -
Will you be warn'd, Car - men? Do not tor - ture me

frir!
so!
El Dancaïro.
f
En rou - te, en rou - te, il faut par-
Now for - ward, now for - ward! it's time to
tir!
go!
SOPRANOS. f
En rou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to go!
TENORS. f
En rou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to go!
BASSES. f
cresc. molto.
El Remendado.
Recit. f
Hal - te! quelqu'un est là qui cherche à se ca -
Halt! some-one is yon - der who's try - ing to
ff colla voce.


(he brings Micaela forward.)
a tempo.
Carmen.
cher.
hide.
U - ne
It's a
a tempo.
pp
El Dancaïro.
fem - me! Par-dieu!
wo - man! Be-gad!
la sur - pri - se est heu-
'tis sur - pris - ing in -
Don José. (recognizing Micaela.)
Micaela. (joyously.)
Don José.
Mi-ca-ë - la!
Mi-ca-ë - la!
Don Jo - sé!
Don Jo - sé!
Malheureu - se!
Are you mad?
reu - se!
deed!
cresc. - - - - -
Micaela.
Andantino moderato.
molto espressivo
Moi je viens te cher - cher! Là -
I am look - ing for you! Be -
Don José.
Que viens-tu faire i - ci?
What are you do - ing here?
Andantino moderato.
sf
pp


bas est la chaumiè - re, Où sans ces - se pri -
low, down in the val - ley, Is a hut all a -
pp
ant, U - ne mè - re, ta mè - re, Pleure, hé -
lone, Where a moth - er, your moth - er, Weeps and
Ped. *
las! sur son en - fant! El - le pleu - re et t'ap -
prays for you, her son! She is weep - ing and
p
pp
cresc.
pel - le, El - le pleu-re et te tend les bras!
wait - ing, Ev - er hop - ing her son to see!
Ped. * Ped. *
mf
cresc.
ff
Tu pren - dras pitié d'el - le, Jo - sé, ah! Jo -
Oh, take pit - y up - on her, Jo - sé, ah! Jo -
poco sf
dim. molto.
pp
Ped. *
Ped. *

stringendo.

sé, tu me sui - vras, tu me sui - vras!
sé! you'll come with me, you'll come with me!

Carmen. (to Don José.)

Va - t'en, va - t'en, tu fe - ras
That is the best thing you can

mf *pp*

bien, No - tre mé - tier ne te vaut rien. — **Don José.**
do, Our trade will nev - er do for you! — (to Carmen.)

Tu me dis de la
You com - mand me to

cresc.

poco animando.

Oui, tu devrais partir!
Yes, it is time you went!

p

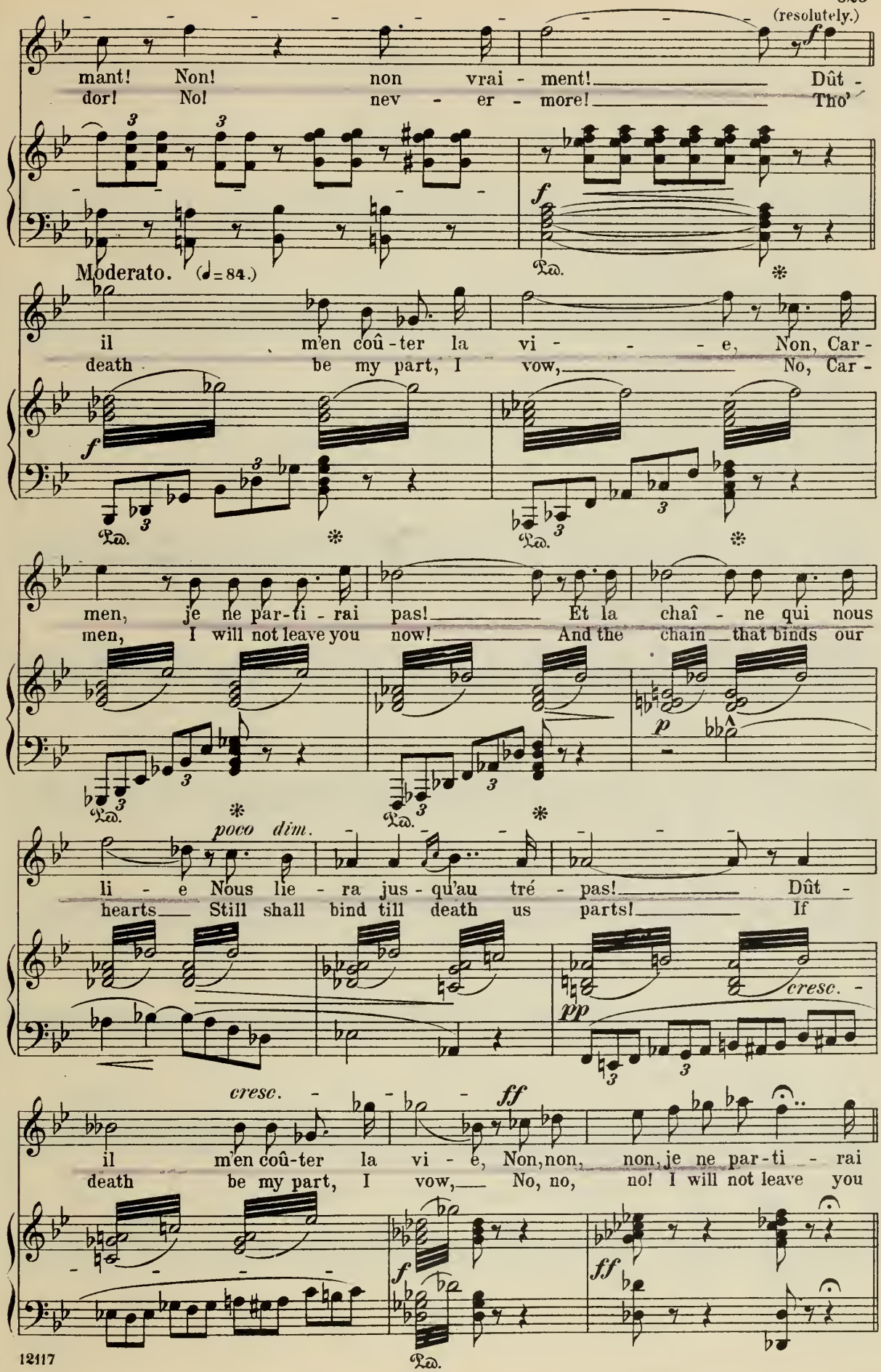
sui - vre! Tu me dis de la sui - vre! Pour que
leave you? You command me to leave you, So that

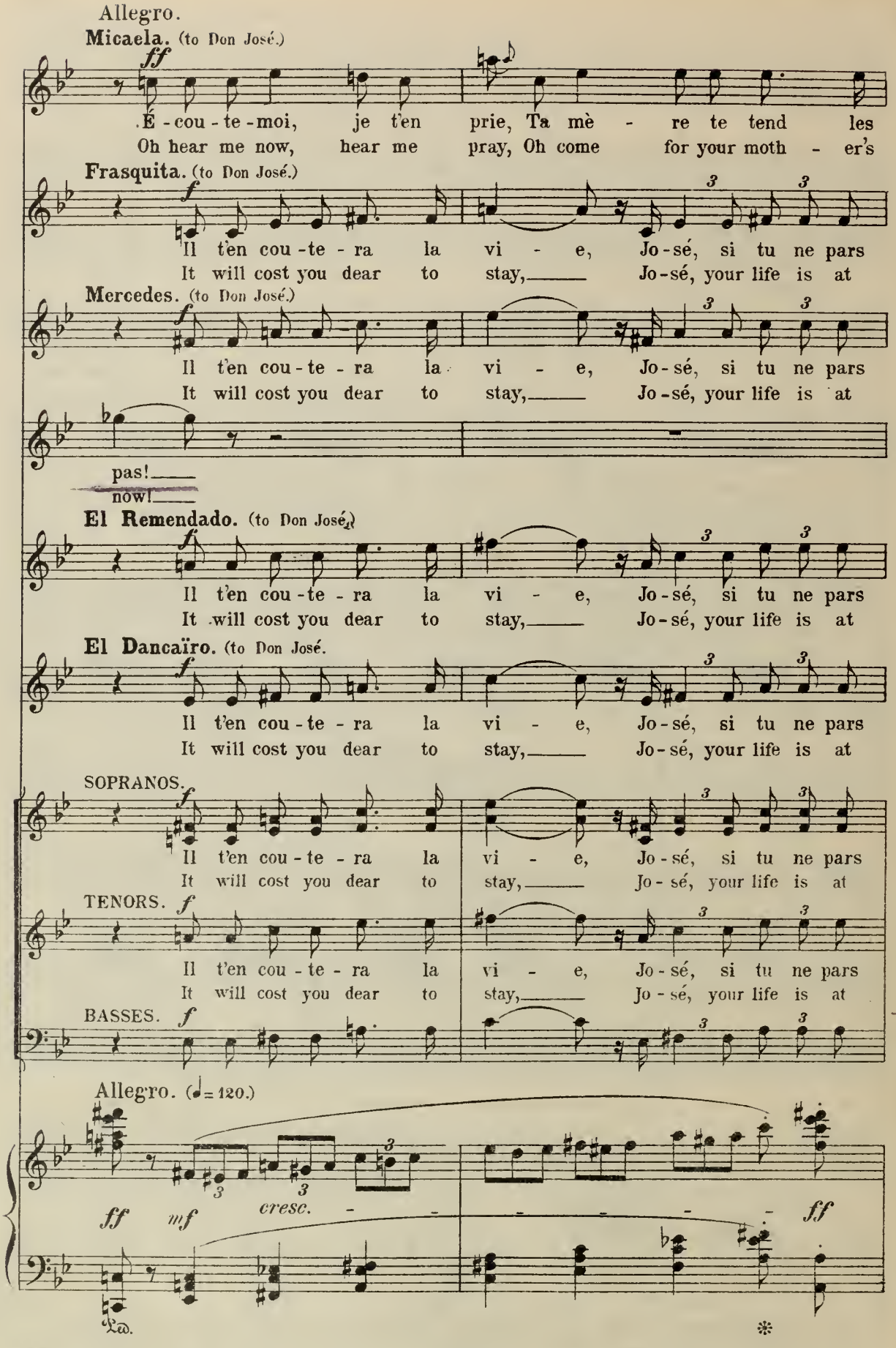
poco animando.

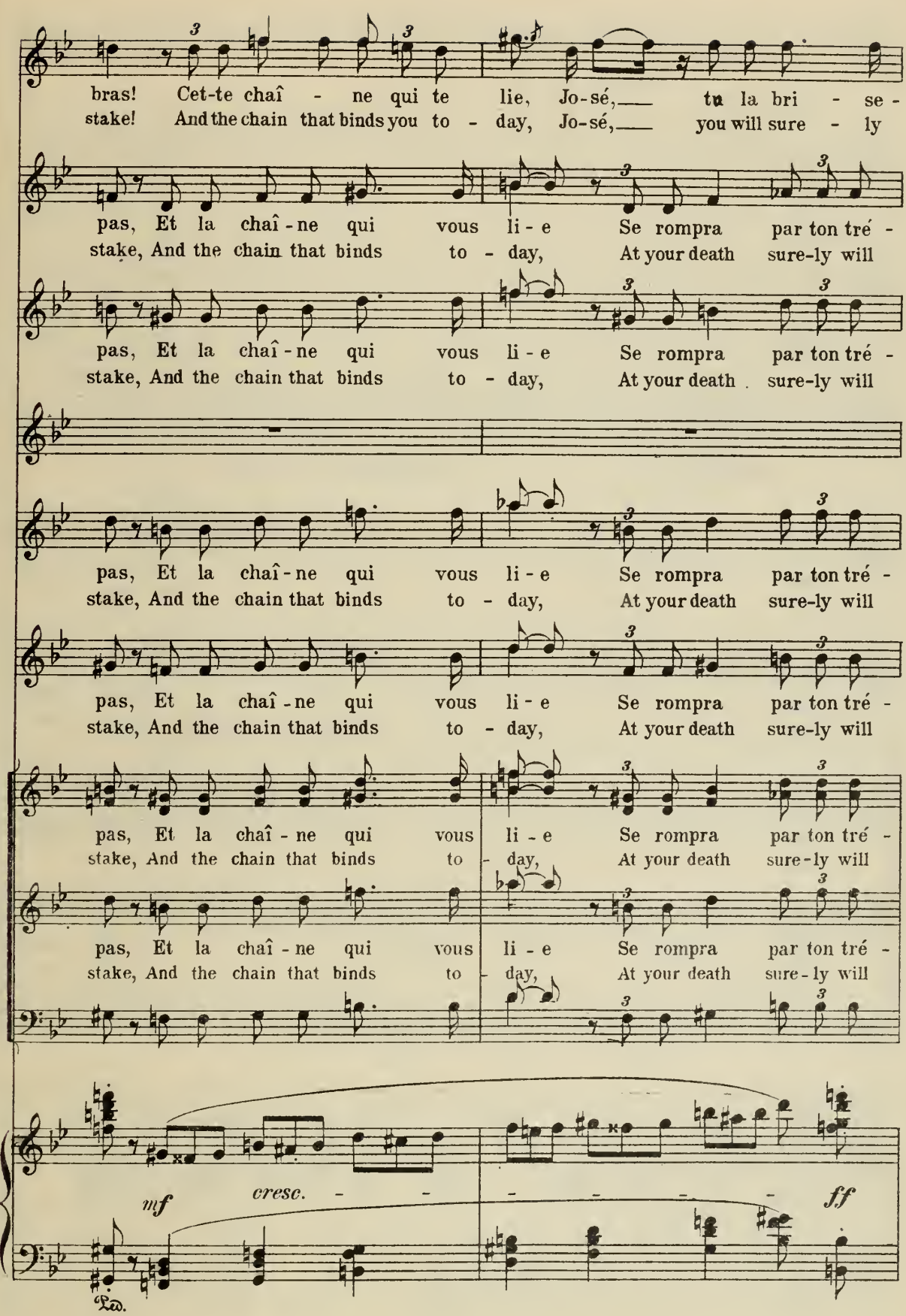
pp

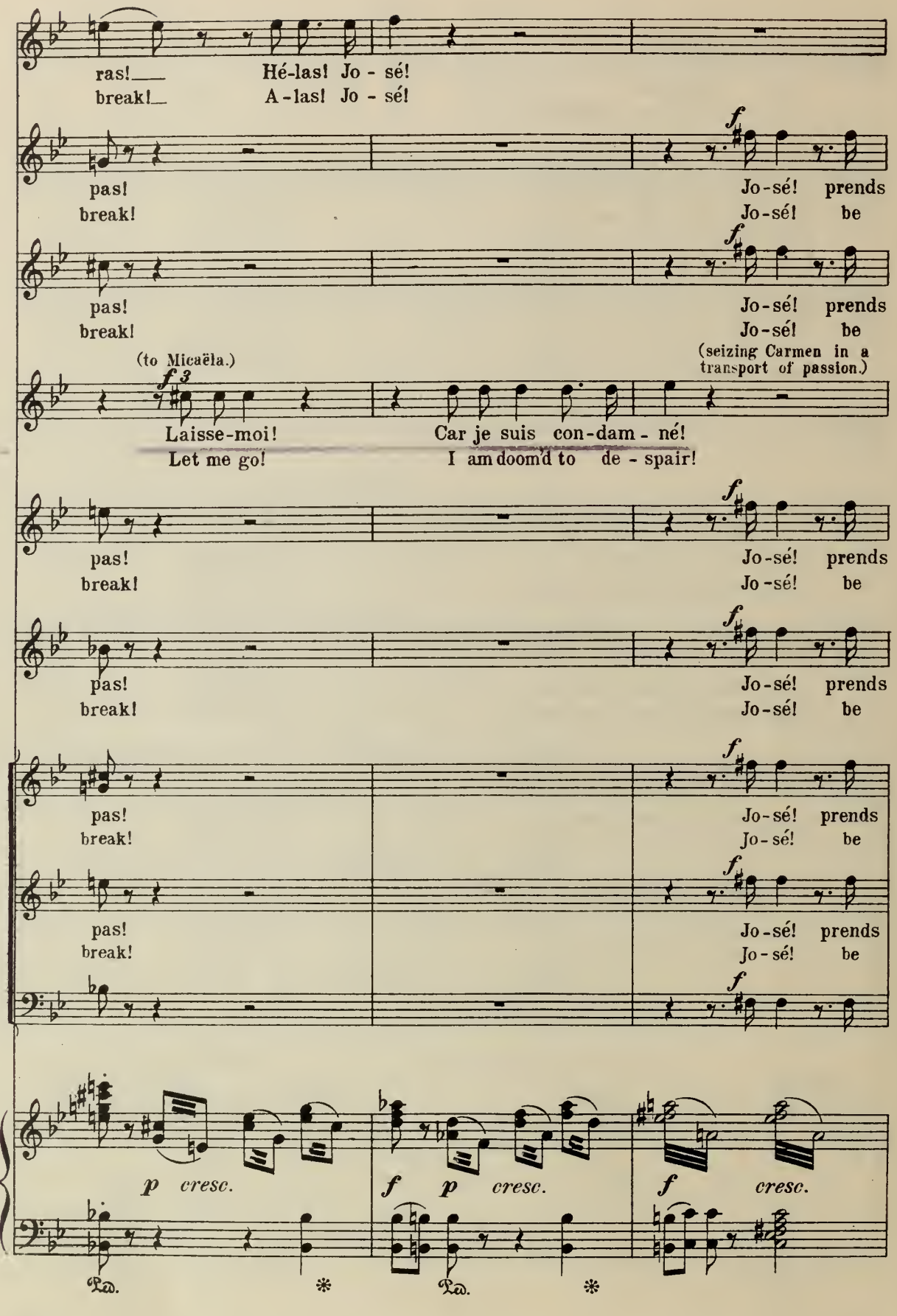
cresc. molto

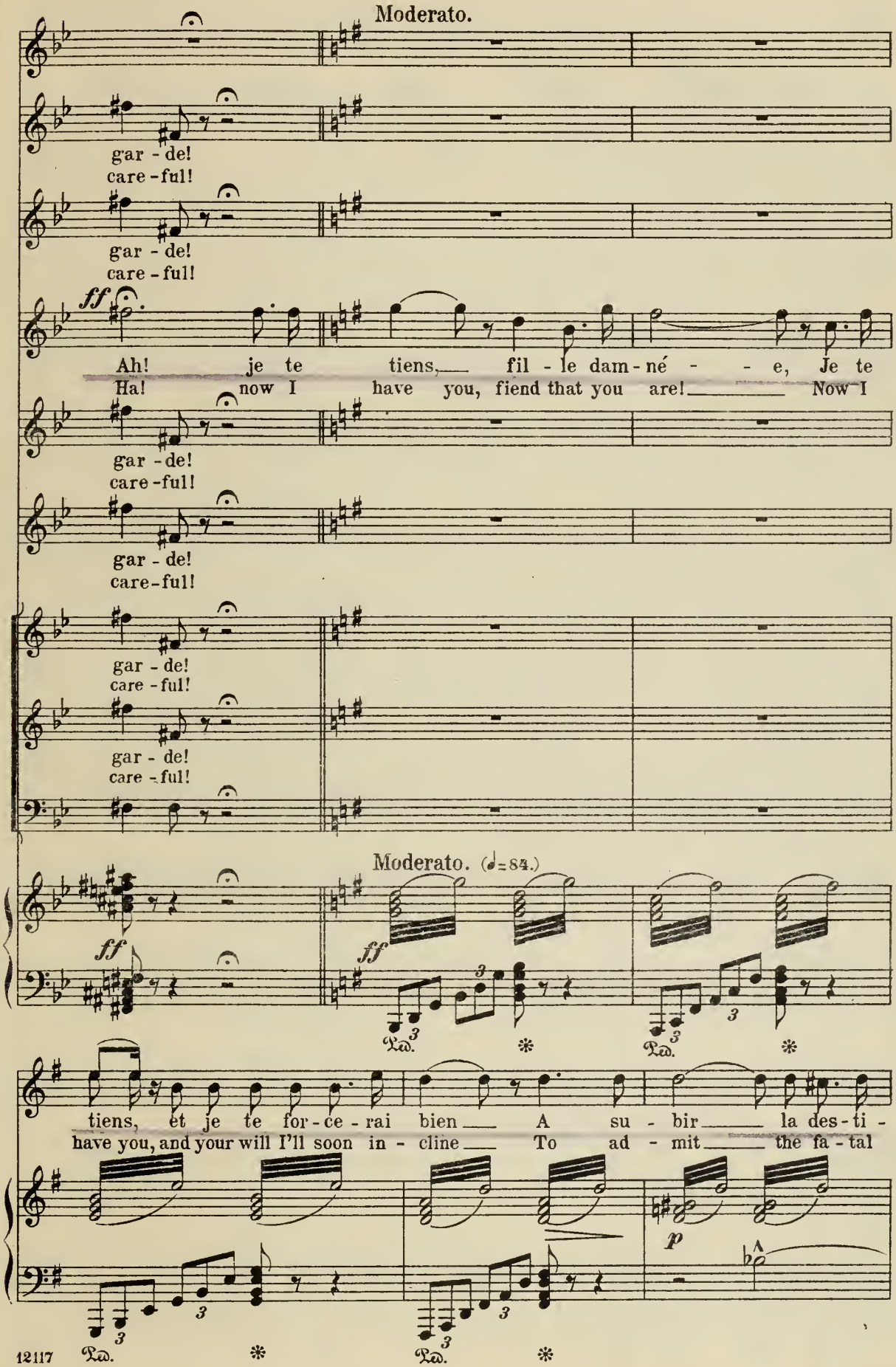
toi, tu puis - se cou - rir A - près ton nou - vel a -
you, with none to pre - vent, May pur - sue your To - rea -

cresc.

(resolutely.)
mant! Non! non vrai - ment! Dût -
dor! No! nev - er - more! Tho'
Moderato. (♩= 84.)
il m'en coû - ter la vi - - - - e, Non, Car -
death be my part, I vow, No, Car -
men, je ne par-ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our
poco dim.
li - e Nous lie - ra jus - qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If
cresc. -
cresc. -
il m'en coû-ter la vi - e, Non, non, non, je ne par-ti - rai
death be my part, I vow, No, no, no! I will not leave you


Allegro.
Micaela. (to Don José.)
ff
É - cou - te - moi, je t'en prie, Ta mè - re te tend les
Oh hear me now, hear me pray, Oh come for your moth - er's
Frasquita. (to Don José.)
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
Mercedes. (to Don José.)
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
pas!
now!
El Remendado. (to Don José.)
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
El Dancaïro. (to Don José.
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
SOPRANOS.
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
TENORS.
f
Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at
BASSES.
f
Allegro. (♩= 120.)
ff
mf
cresc.
ff
Ped.
*


bras! Cet-te chaî - ne qui te lie, Jo-sé, tu la bri - se -
stake! And the chain that binds you to - day, Jo-sé, you will sure - ly
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
pas, Et la chaî-ne qui vous li-e Se rompra par ton tré -
stake, And the chain that binds to - day, At your death sure-ly will
mf
cresc.
ff
Ped.


ras! Hé-las! Jo - sé!
break! A-las! Jo - sé!
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
(to Micaëla.)
(seizing Carmen in a transport of passion.)
Laisse-moi! Car je suis con-dam - né!
Let me go! I am doom'd to de - spair!
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
pas! Jo-sé! prends
break! Jo-sé! be
p cresc.
f p cresc.
f cresc.
Ped. * Ped. *


Moderato.
gar - de!
care - ful!
gar - de!
care - ful!
ff
Ah! je te tiens, fil - le dam - né - - - e, Je te
Ha! now I have you, fiend that you are! Now I
gar - de!
care - ful!
gar - de!
care - ful!
gar - de!
care - ful!
gar - de!
care - ful!
Moderato. (♩=84.)
ff
ff
Ped.
Ped.
tiens, et je te for - ce - rai bien A su - bir la des - ti -
have you, and your will I'll soon in - cline To ad - mit the fa - tal
p
Ped.
Ped.

meno f

né - e Qui ri - ve ton sort au mien! Dût -
pow - er That fet - ters your lot to mine! Tho'

cresc.

cresc. - - - - - *ff*

il m'en coû - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you

ff *ff*

Ped. *

Allegro. Micaela. *Recit.* (authoritatively.)

f

U - ne pa - role en -
On - ly one word

Frasquita and Mercedes.

ff

Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!

Don José.

pas!
now!

El Remendado.

ff

Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!

El Dancaïro.

ff

Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!

Sopranos.

fff

Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!

Tenors.

fff

Ah! prends gar - de, prends gar - de, Don Jo - sé!
Ah! be care - ful, be care - ful, Don Jo - sé!

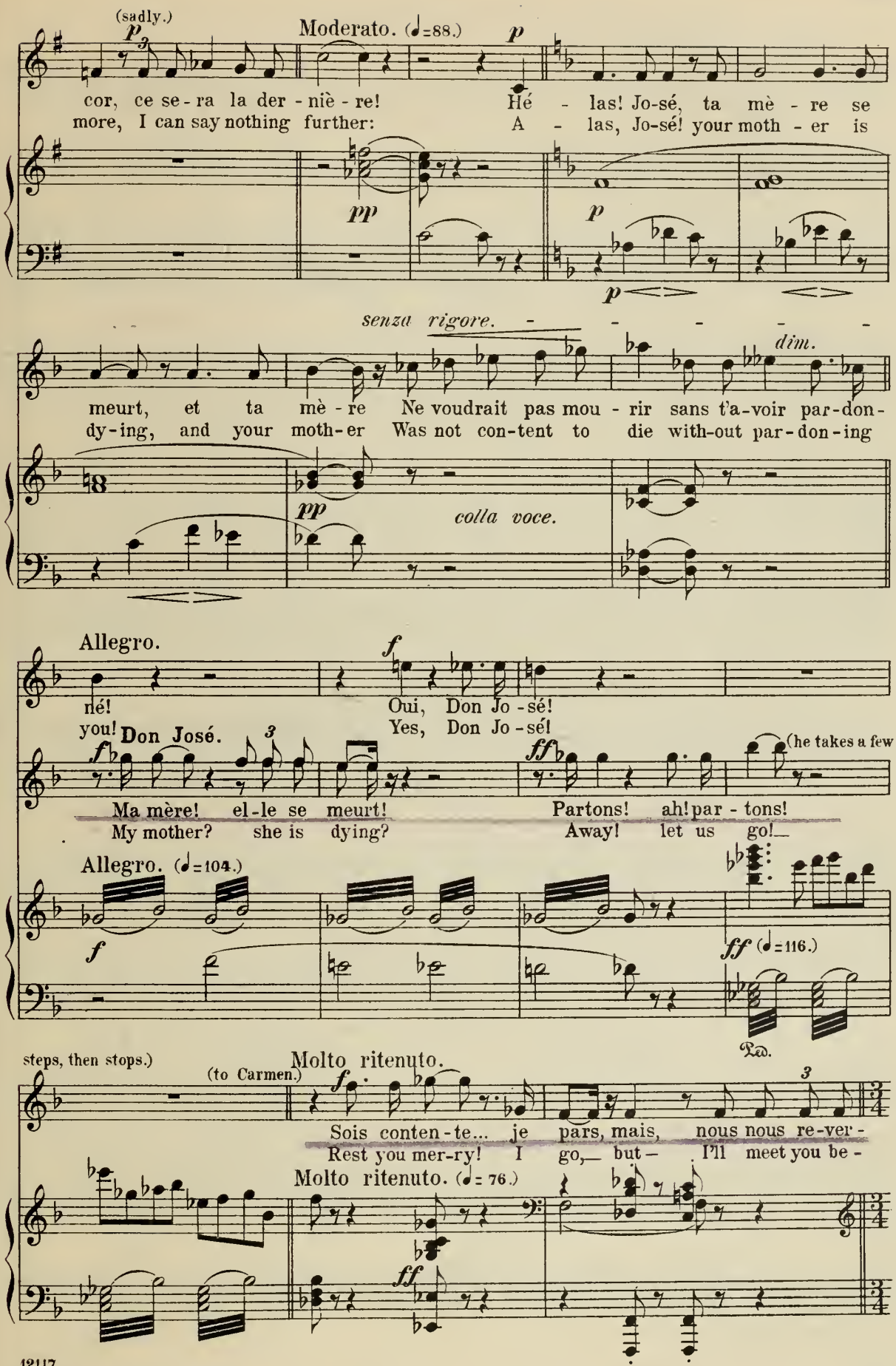
Basses.

fff

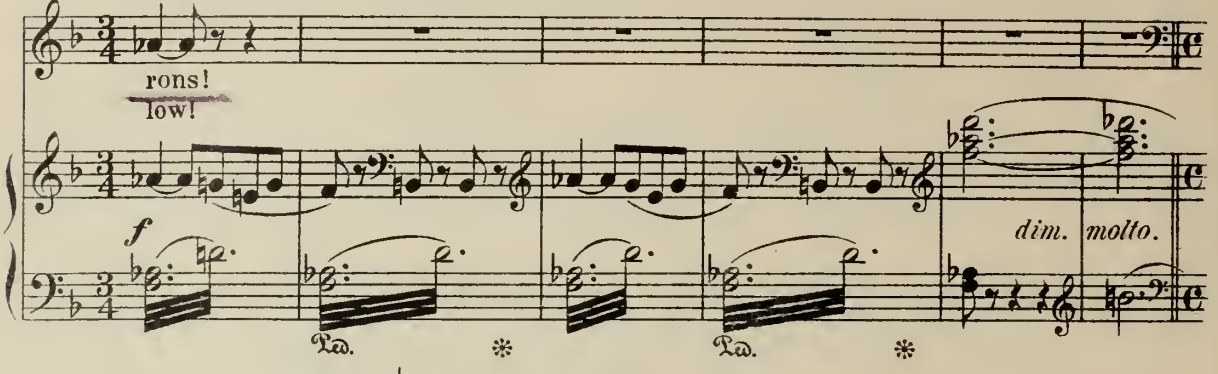
Allegro. (♩=120.)

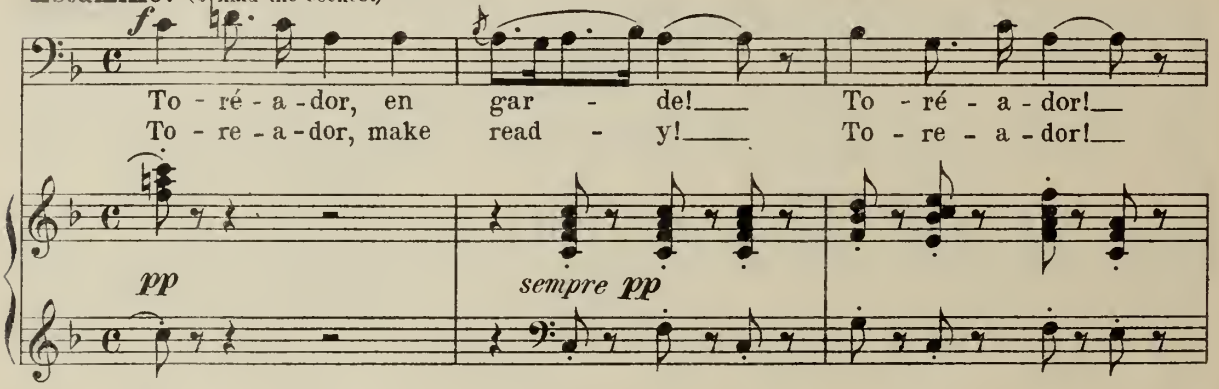
ff

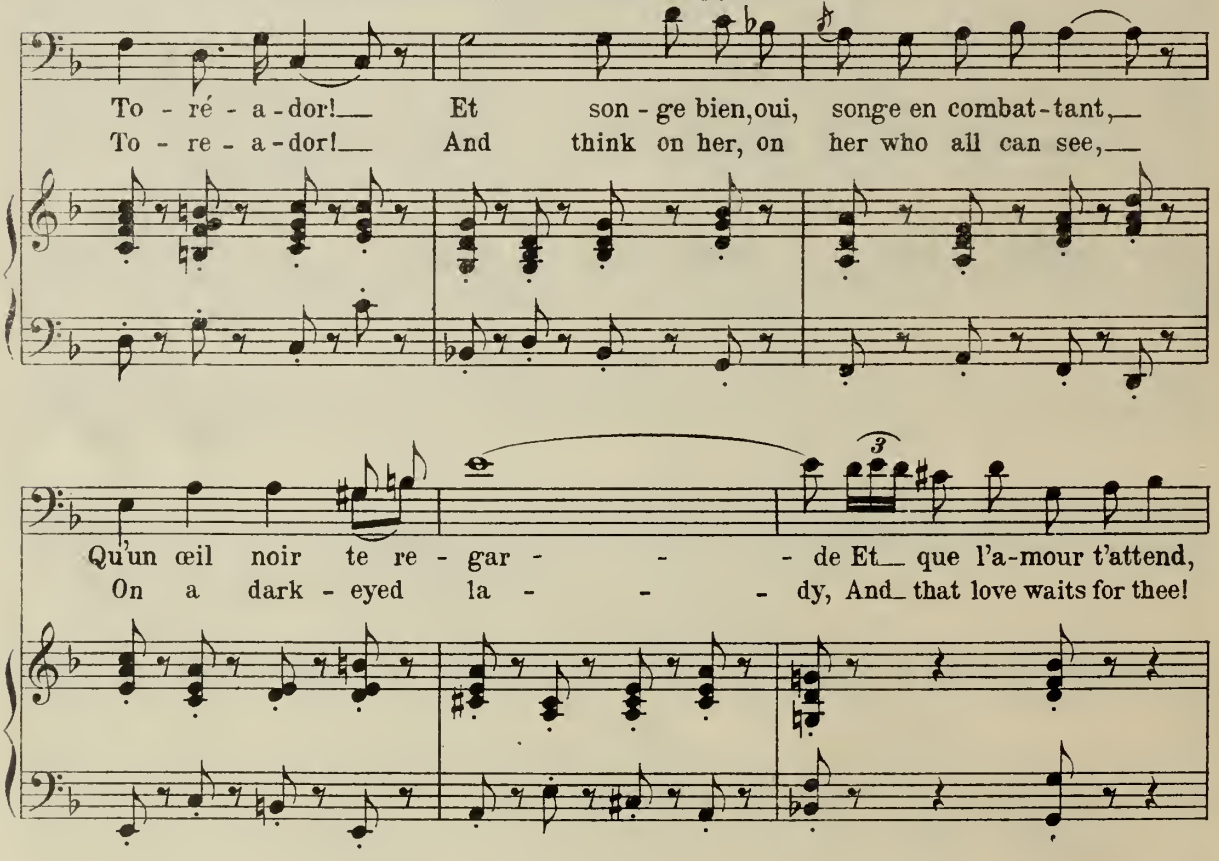
colla voce.

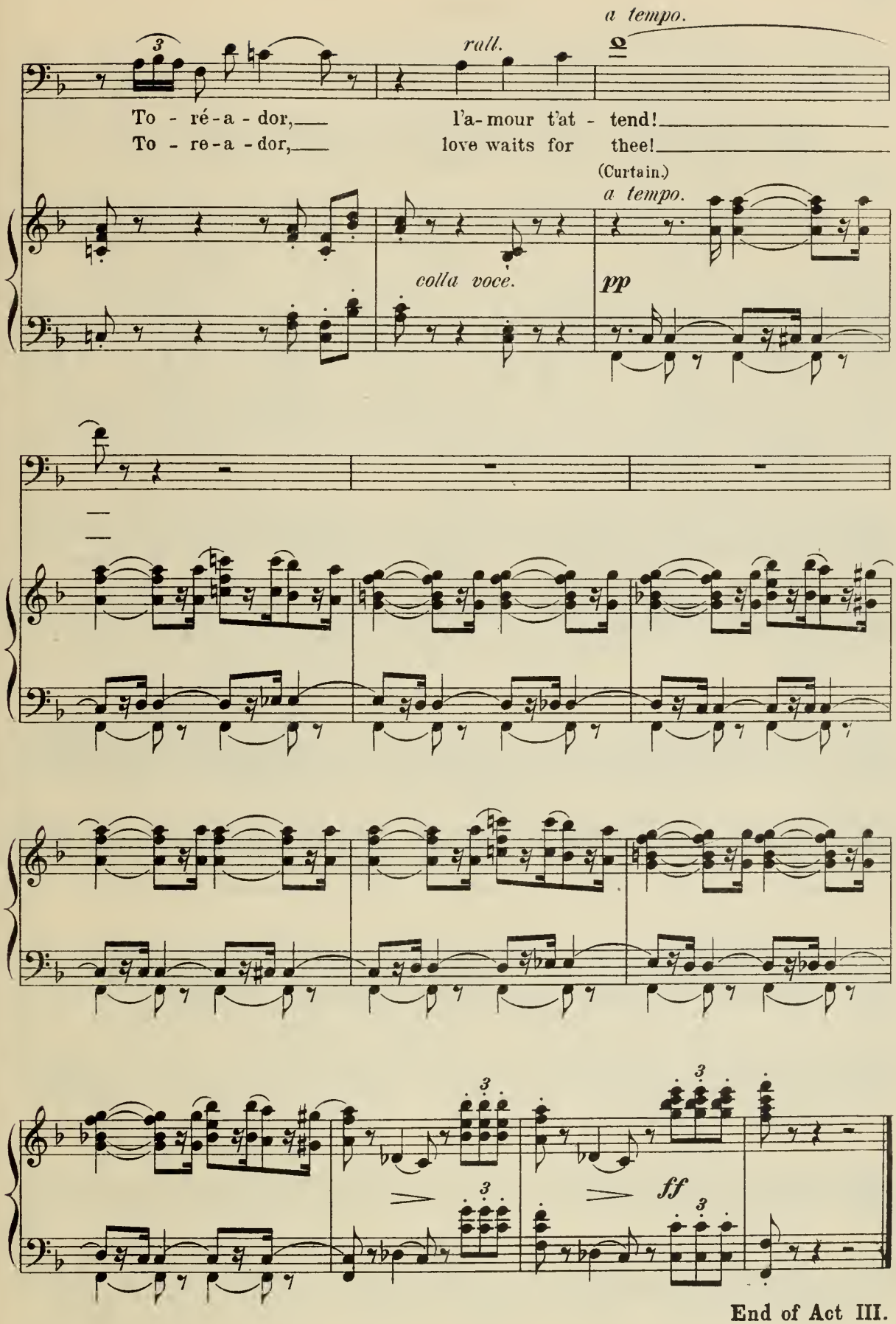
Ped. *

(sadly.)
Moderato. (♩=88.)
cor, ce se - ra la der - niè - re!
more, I can say nothing further:
Hé - las! Jo-sé, ta mè - re se
A - las, Jo-sé! your moth - er is
senza rigore.
dim.
meurt, et ta mè - re Ne voudrait pas mou - rir sans t'a-voir par-don-
dy-ing, and your moth-er Was not con-tent to die with-out par-don-ing
colla voce.
Allegro.
né!
you!
Oui, Don Jo - sé!
Yes, Don Jo - sé!
Don José.
Ma mère! el-le se meurt!
My mother? she is dying?
Partons! ah! par - tons!
Away! let us go!
(he takes a few
Allegro. (♩=104.)
Ped.
steps, then stops.)
(to Carmen.)
Molto ritenuto.
Sois conten-te... je pars, mais, nous nous re-ver-
Rest you mer-ry! I go,— but— I'll meet you be-
Molto ritenuto. (♩= 76.)

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

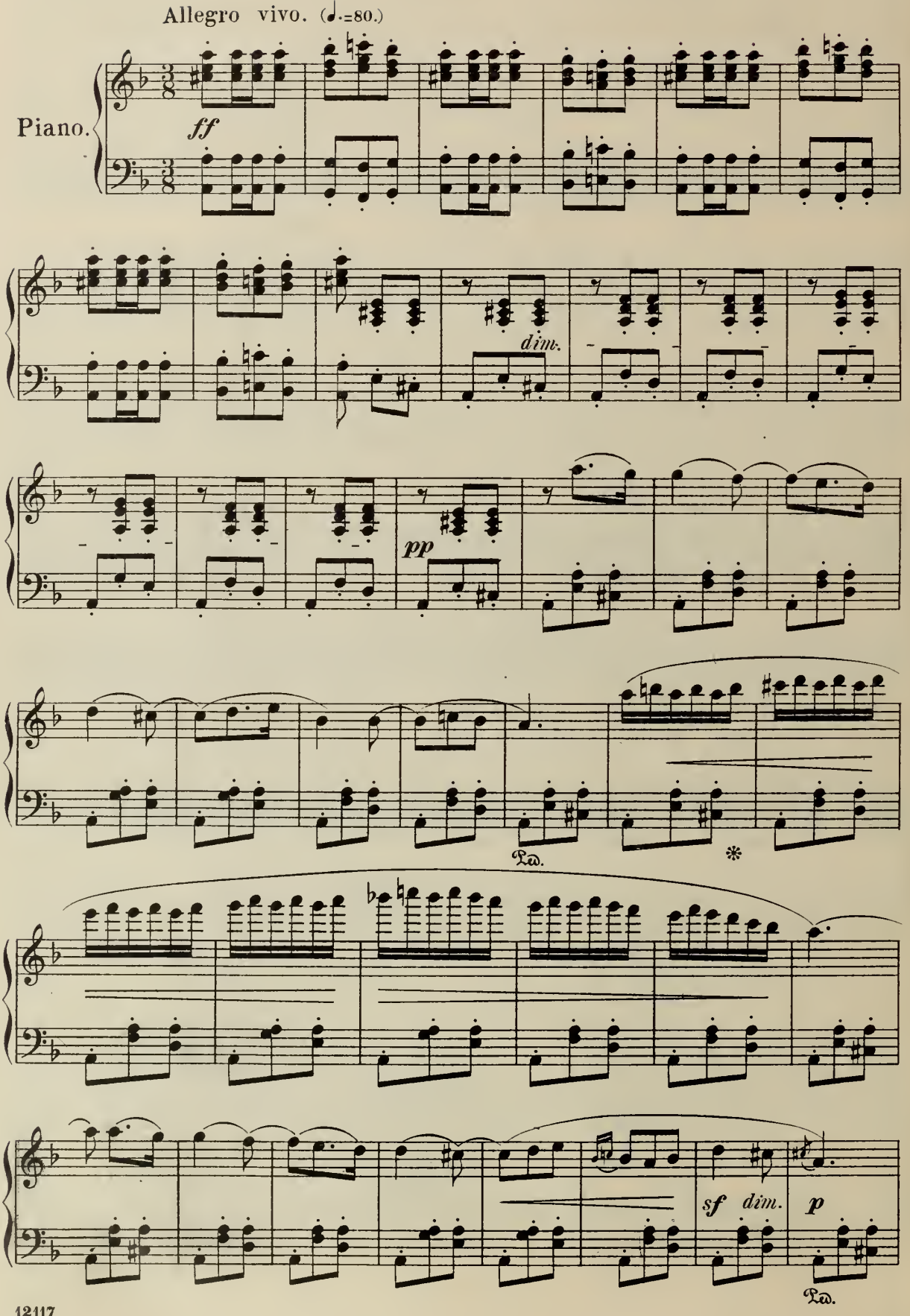
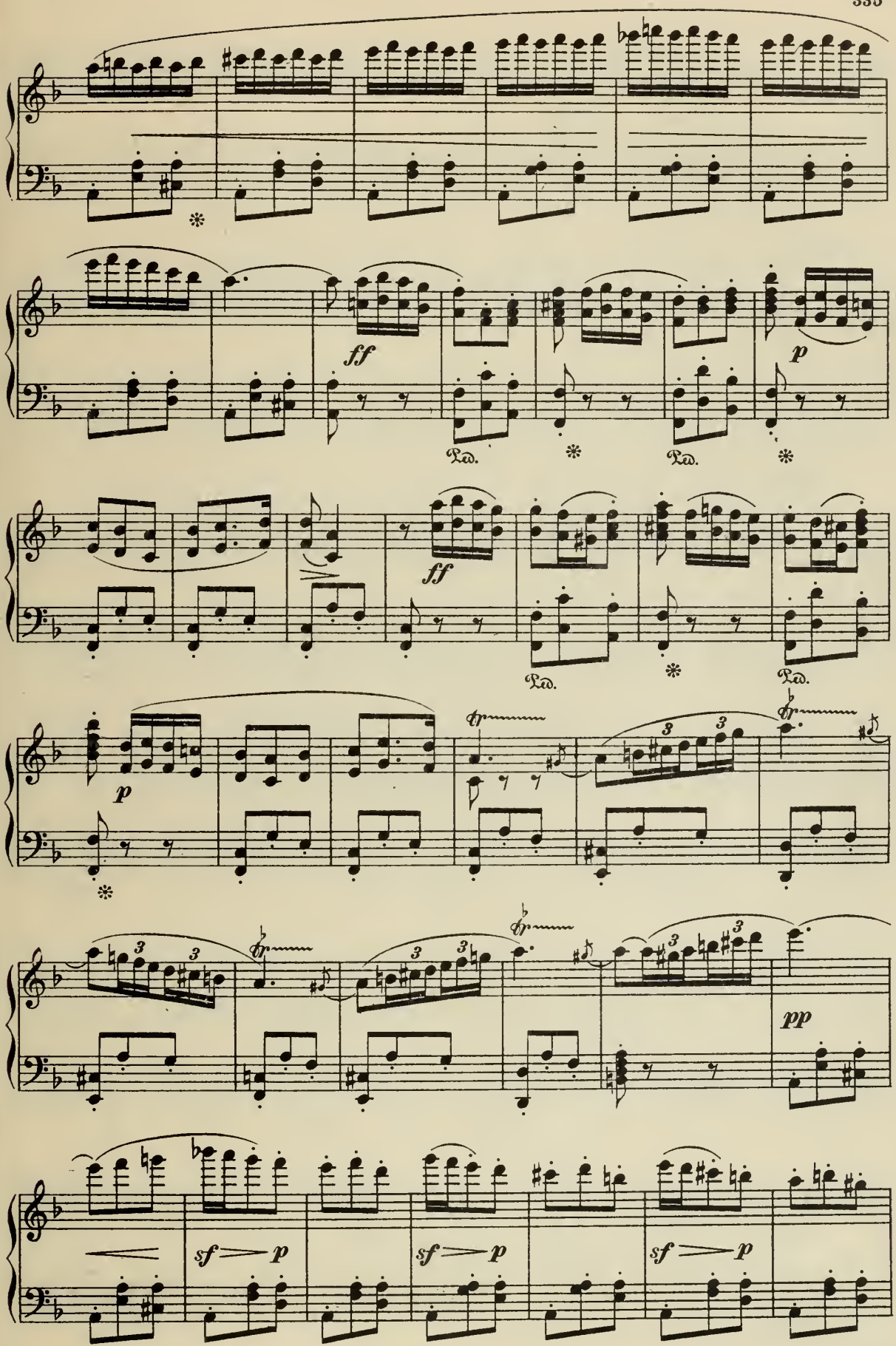
Allegro moderato. (♩ = 96.)

Allegro moderato. (♩ = 108.)

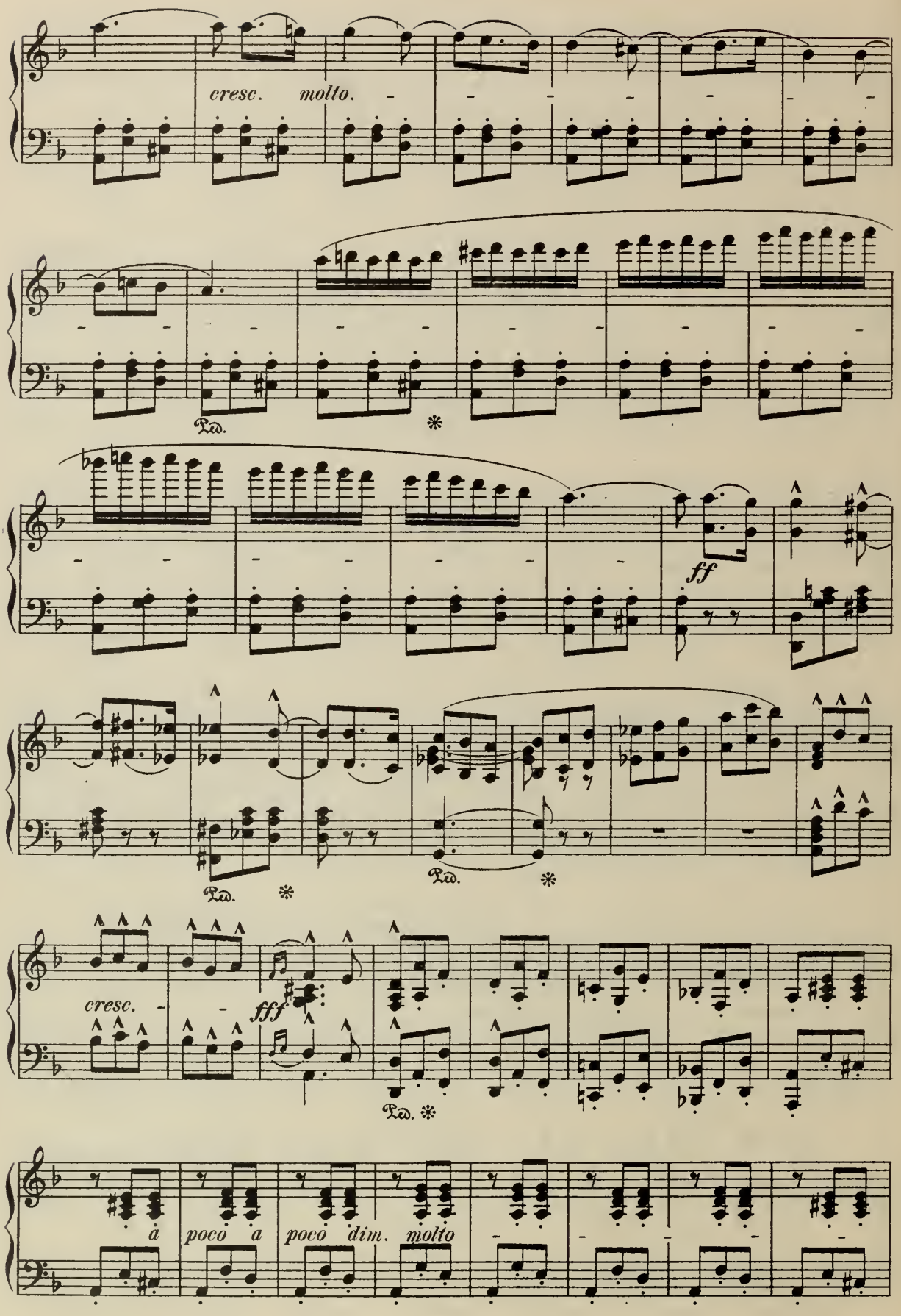
Escamillo. (behind the scenes.)

(Carmen rushes towards him; Don José threateningly bars the way.)

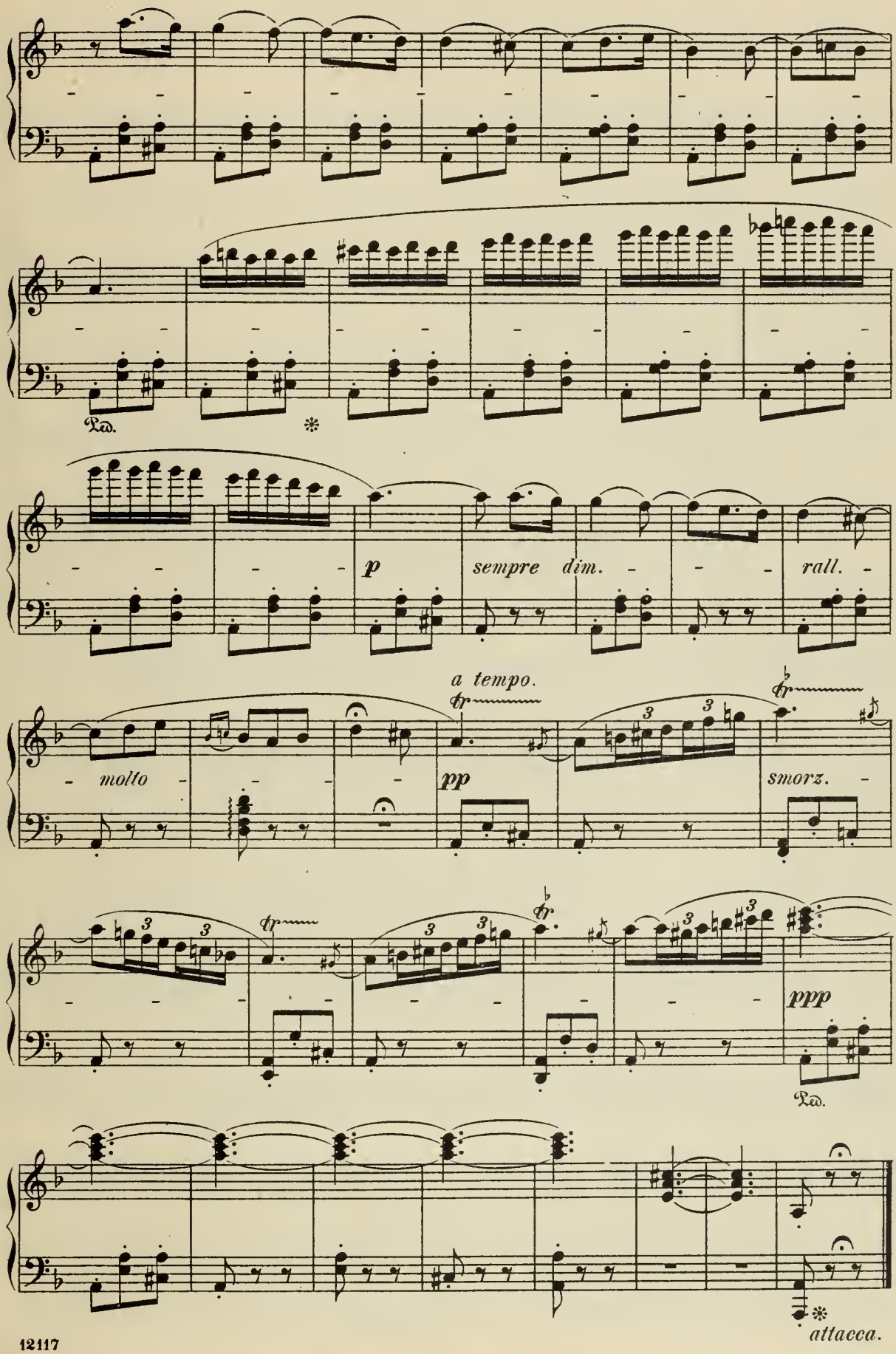




End of Act III.

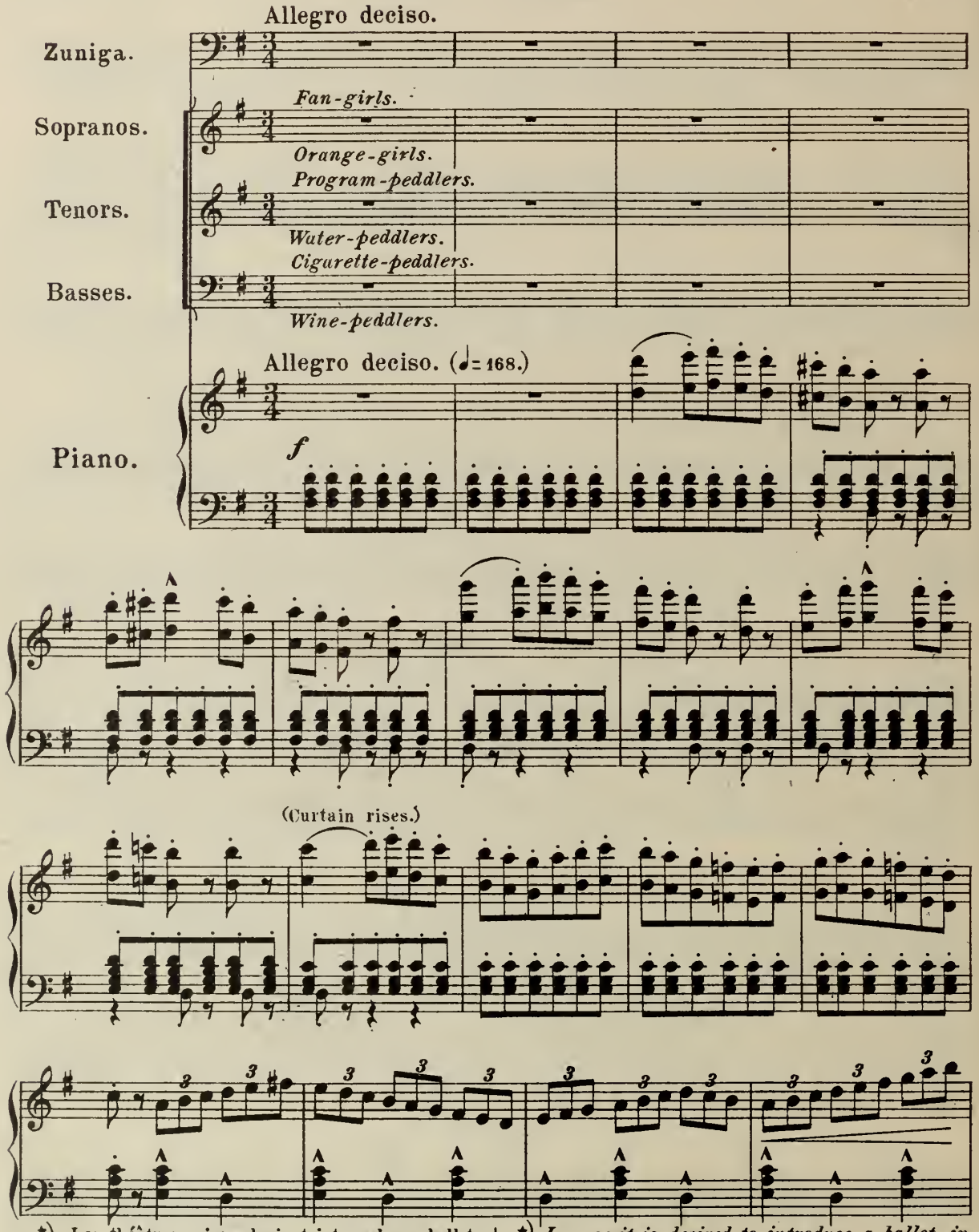
Entr'acte.

ff
p
ff
p
pp
sf p
sf p
sf p

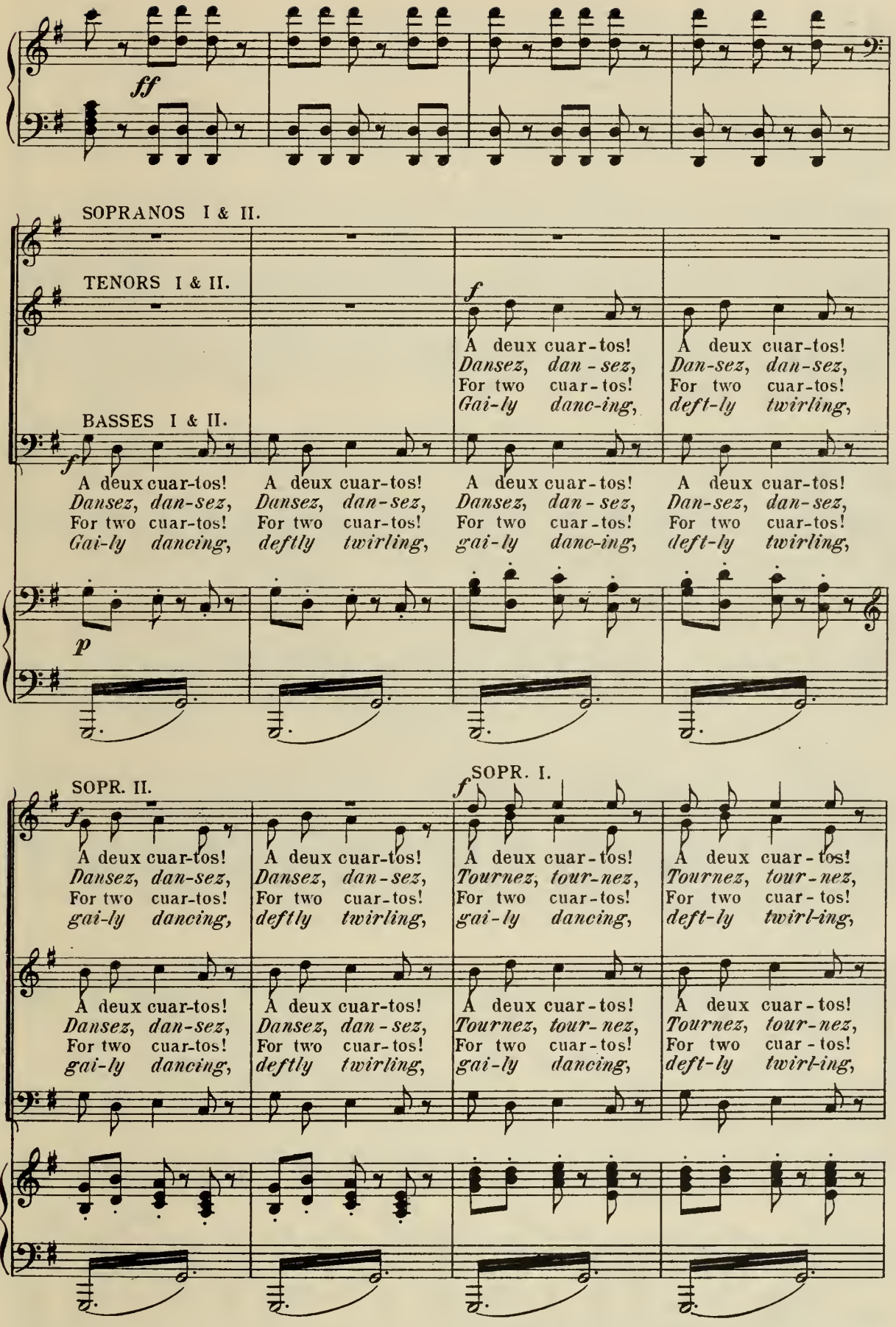
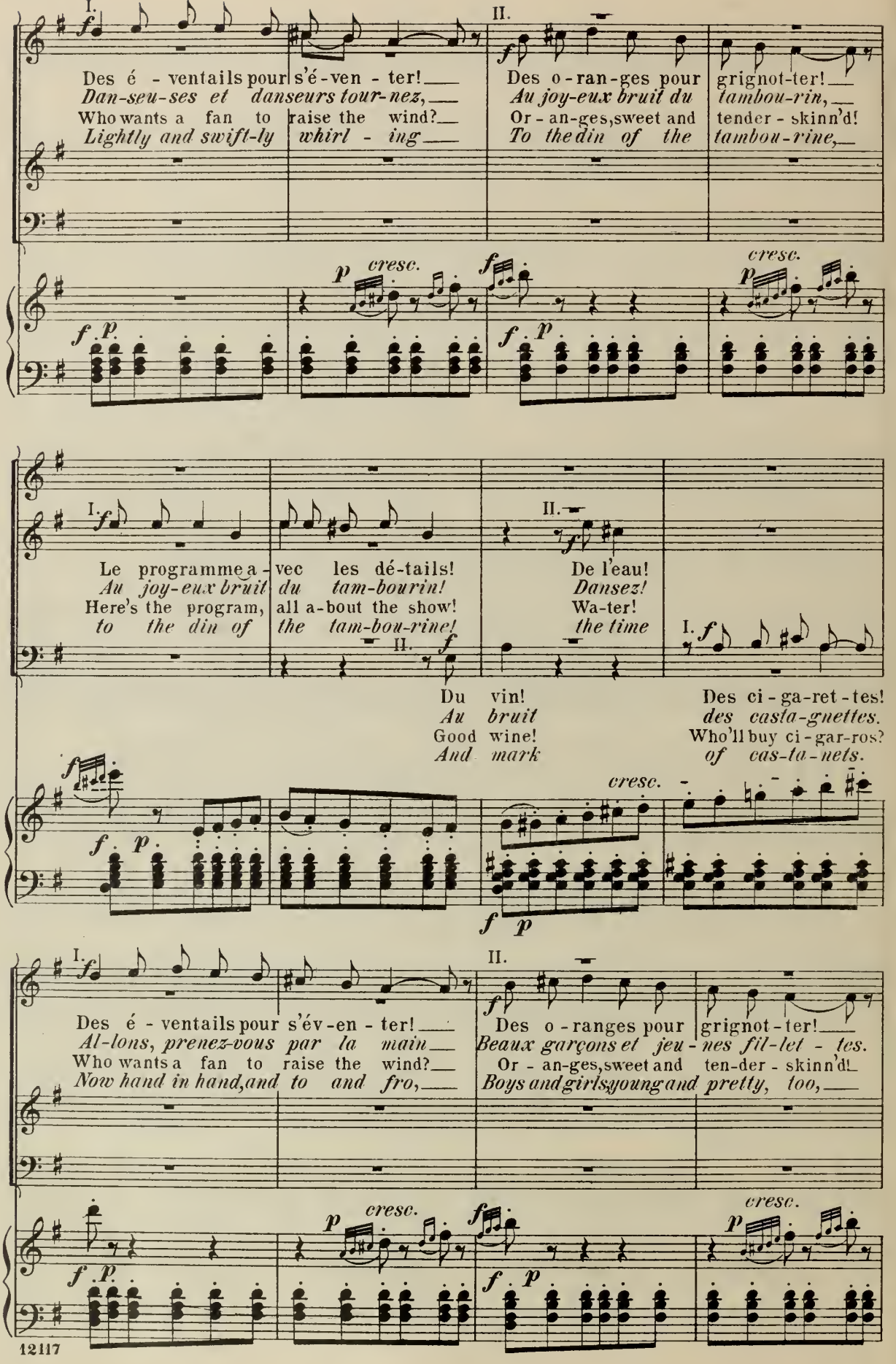

cresc. molto.
Ped. *
ff
Ped. * Ped. *
cresc.
fff
Ped. *
à poco à poco dim. molto

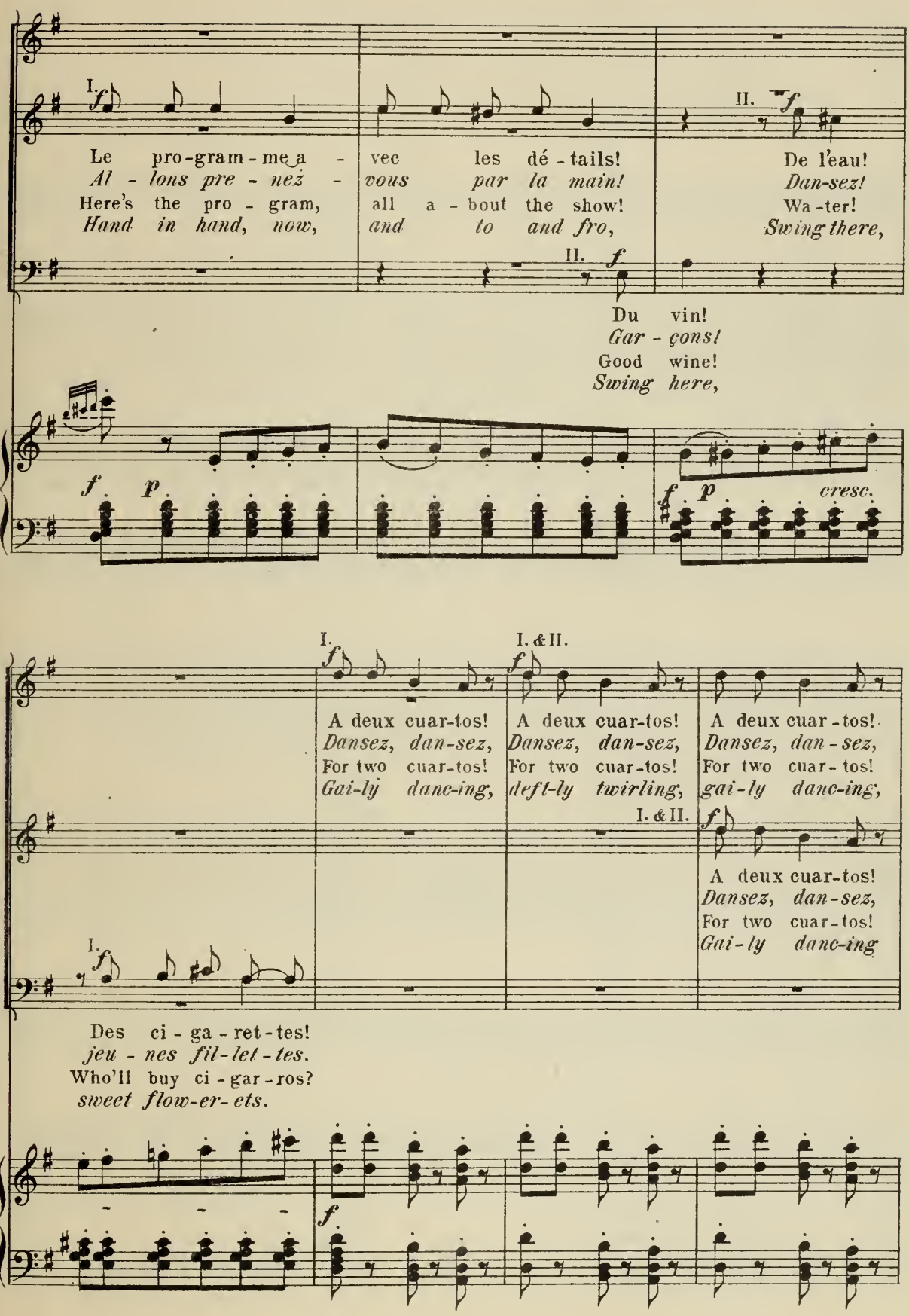
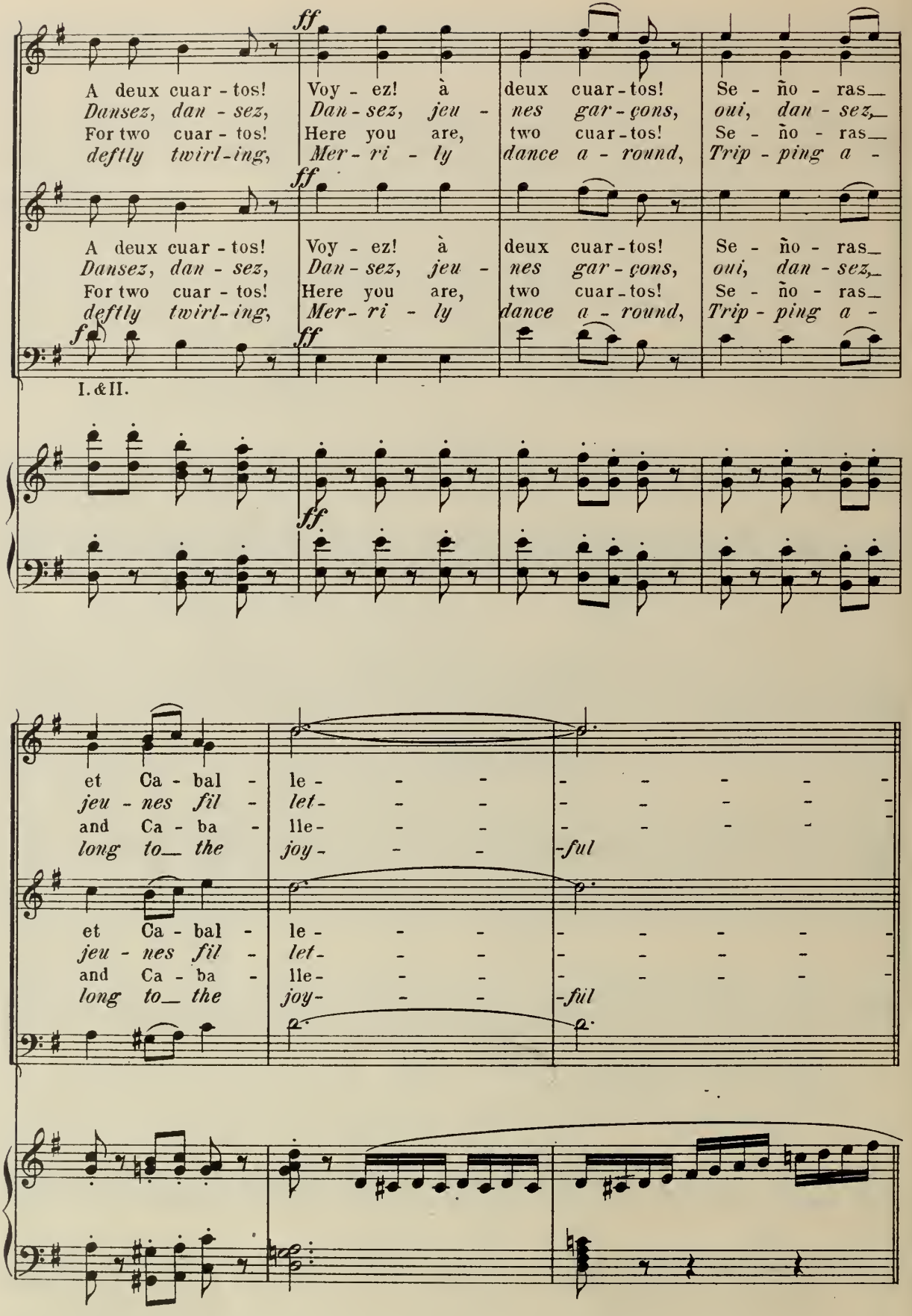

Ped.
*
p
sempre dim.
rall.
molto
a tempo.
tr
pp
smorz.
ppp
Ped.
*
attacca.

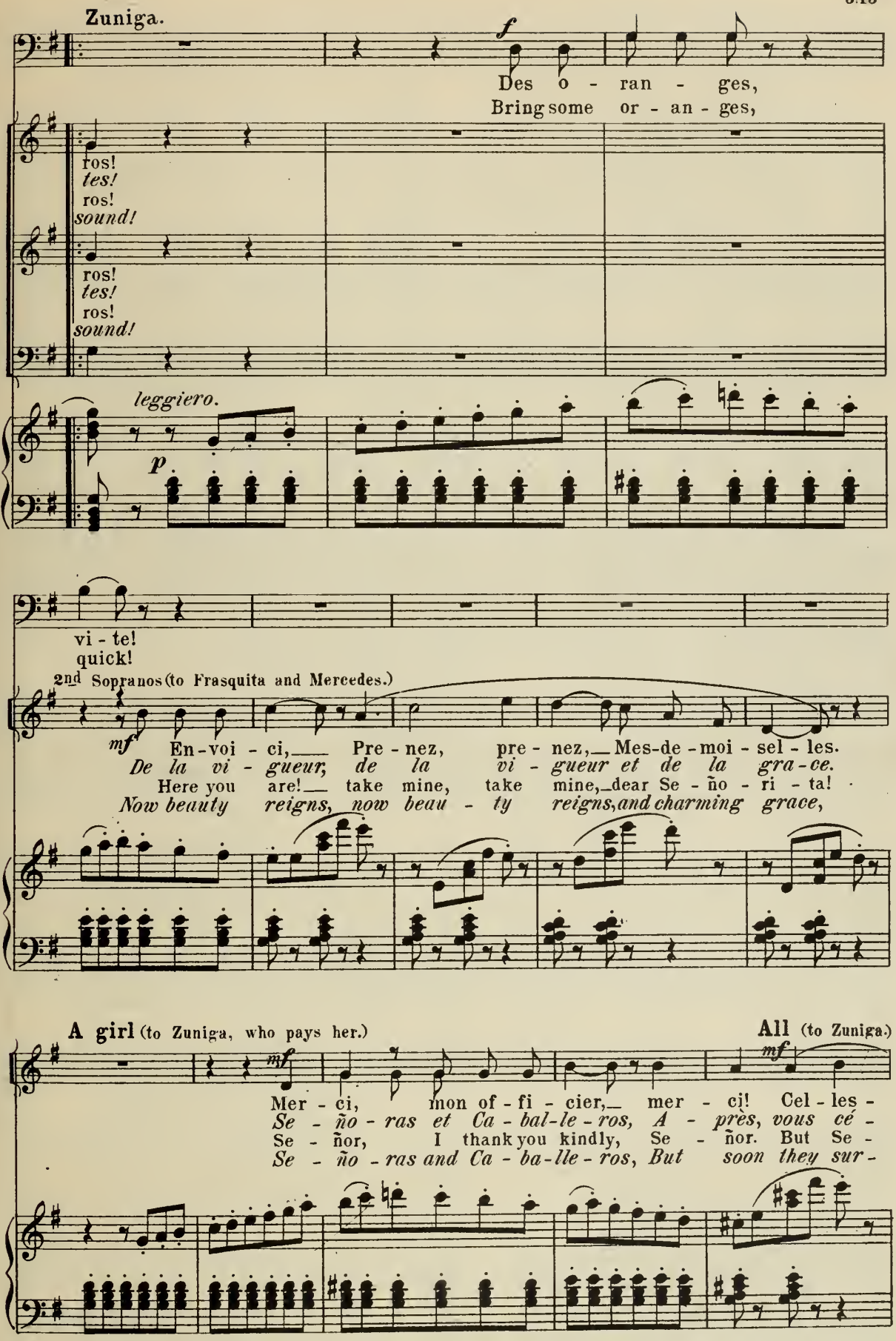
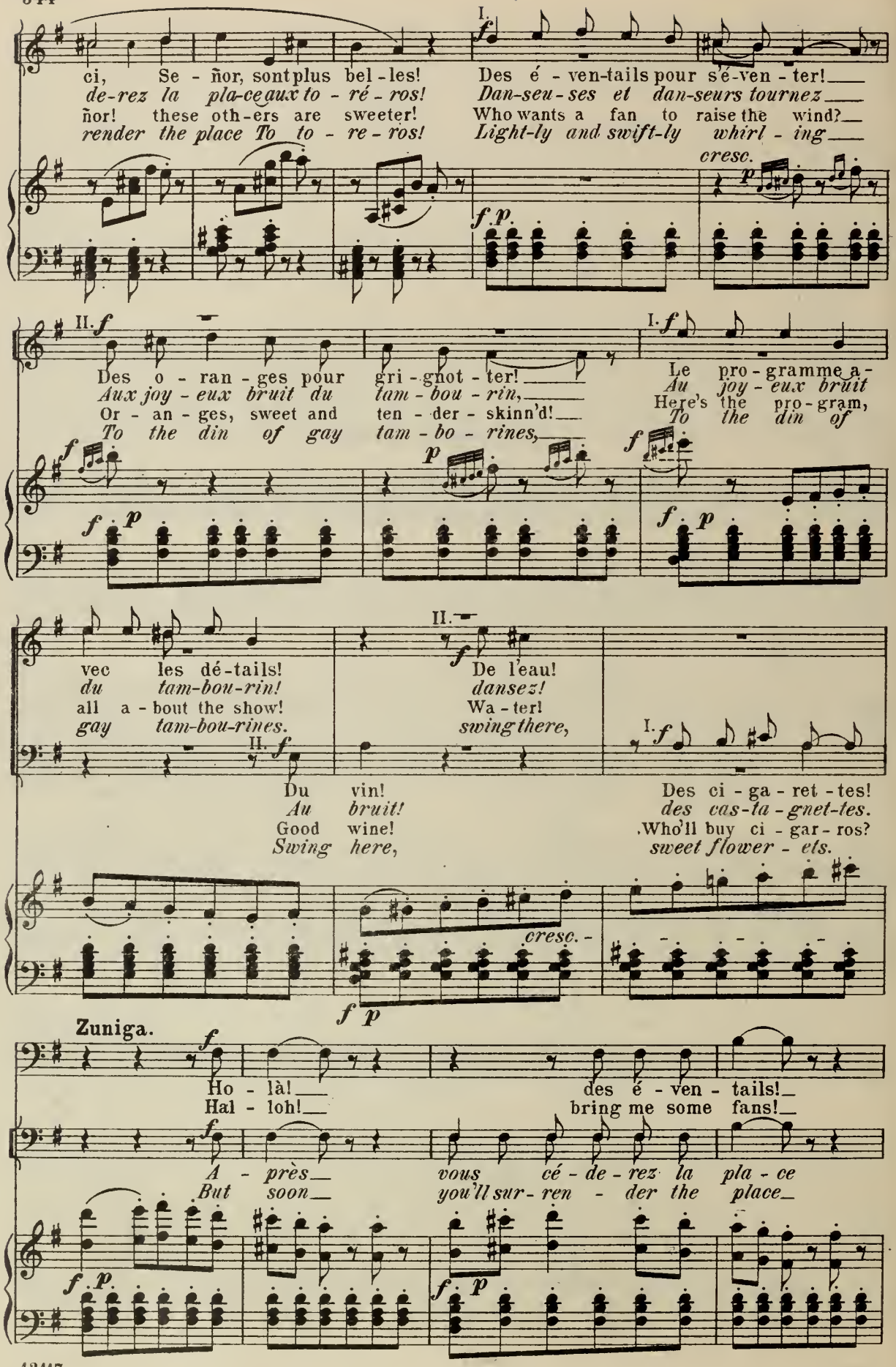
Act IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

Nº 25. Chorus.*)

*) Les théâtres qui voudraient intercaler un ballet au 4e Acte feront chanter ce Chœur avec le texte en italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 345. Pour les autres numéros du Ballet s'adresser aux Editeurs.

*) *In case it is desired to introduce a ballet in Act IV, the Chorus is then to sing the text given in italics, omitting the part of Zuniga. If this number is executed without ballet, the reprise indicated on p. 345 becomes superfluous. For the other numbers of the ballet, address the Publishers.*

ff
SOPRANOS I & II.
TENORS I & II.
BASSES I & II.
f
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Deftly twirling,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,
A deux cuar-tos!
Dan-sez, dan-sez,
For two cuar-tos!
Deft-ly twirling,
p
SOPR. II.
SOPR. I.
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
gai-ly dancing,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deftly twirling,
A deux cuar-tos!
Tournez, tour-nez,
For two cuar-tos!
gai-ly dancing,
A deux cuar-tos!
Tournez, tour-nez,
For two cuar-tos!
deft-ly twirl-ing,

I.
II.
Des é - ventails pour s'é-ven - ter!
Dan-seu-ses et danseurs tour-nez,
Who wants a fan to raise the wind?
Lightly and swift-ly whirl - ing
Des o-ran-ges pour grignot-ter!
Au joy-eux bruit du tambou-rin,
Or - an-ges, sweet and tender - skinn'd!
To the din of the tambou-rine,
cresc.
Le programme a-vec les dé-tails!
Au joy-eux bruit du tam-bourin!
Here's the program, all a-bout the show!
to the din of the tam-bou-rine!
De l'eau!
Dansez!
Wa-ter!
the time
Du vin!
Au bruit
Good wine!
And mark
Des ci-ga-ret-tes!
des casta-gnettes.
Who'll buy ci-gar-ros?
of cas-ta-nets.
Des é - ventails pour s'év-en - ter!
Al-lons, prenez-vous par la main
Now hand in hand, and to and fro,
Des o-ranges pour grignot-ter!
Beaux garçons et jeu-nes fil-let - tes.
Or - an-ges, sweet and ten-der - skinn'd!
Boys and girls, young and pretty, too,


I.
Le pro-gram-me a - vec les dé-tails!
Al - lons pre - nez - vous par la main!
Here's the pro - gram, all a - bout the show!
Hand in hand, now, and to and fro,
II.
De l'eau!
Dan-sez!
Wa-ter!
Swing there,
II.
Du vin!
Gar - çons!
Good wine!
Swing here,
cresc.
I.
I. & II.
A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Dansez, dan-sez,
For two cuar-tos! For two cuar-tos! For two cuar-tos!
Gai-ly danc-ing, deft-ly twirling, gai-ly danc-ing,
I. & II.
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing
I.
Des ci - ga - ret - tes!
jeu - nes fil-let-tes.
Who'll buy ci - gar - ros?
sweet flow-er-ets.

ff
A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras_
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,_
For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras_
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -
ff
A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras_
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,_
For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras_
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -
f
ff
I. & II.
ff
et Ca - bal - le - - - - - - - - -
jeu - nes fil - let - - - - - - - - -
and Ca - ba - lle - - - - - - - - -
long to_ the joy - - - - ful
et Ca - bal - le - - - - - - - - -
jeu - nes fil - let - - - - - - - - -
and Ca - ba - lle - - - - - - - - -
long to_ the joy - - - - ful


Zuniga.
f
Des o - ran - ges,
Bring some or - an - ges,
ros!
tes!
ros!
sound!
ros!
tes!
ros!
sound!
leggiero.
p
vi - te!
quick!
2nd Sopranos (to Frasquita and Mercedes.)
mf
En - voi - ci, Pre - nez, pre - nez, Mes-de - moi - sel - les.
De la vi - gueur, de la vi - gueur et de la gra - ce.
Here you are! take mine, take mine, dear Se - ño - ri - ta!
Now beauty reigns, now beau - ty reigns, and charming grace,
A girl (to Zuniga, who pays her.)
All (to Zuniga.)
mf
mf
Mer - ci, mon of - fi - cier, mer - ci! Cel - les -
Se - ño - ras et Ca - bal - le - ros, A - près, vous cé -
Se - ñor, I thank you kindly, Se - ñor. But Se -
Se - ño - ras and Ca - ba - lle - ros, But soon they sur -

I.
ci, Se - ñor, sont plus bel - les! Des é - ven-tails pour s'é-ven - ter!
de-rez la pla-ce aux to - ré - ros! Dan-seu-ses et dan-seurs tournez
ñor! these oth-ers are sweeter! Who wants a fan to raise the wind?
render the place To to - re - ros! Light-ly and swift-ly whirl - ing
cresc.
II.
Des o - ran - ges pour gri - gnot - ter!
Aux joy - eux bruit du tam - bou - rin,
Or - an - ges, sweet and ten - der - skinn'd!
To the din of gay tam - bo - rines,
I.
Le pro - gramme a -
Au joy - eux bruit
Here's the pro - gram,
To the din of
vec les dé-tails!
du tam-bou-rin!
all a - bout the show!
gay tam-bou-rines.
II.
De l'eau!
dansez!
Wa - ter!
swing there,
I.
Du vin!
Au bruit!
Good wine!
Swing here,
Des ci - ga - ret - tes!
des cas-ta - gnet-tes.
Who'll buy ci - gar - ros?
sweet flower - ets.
cresc.
Zuniga.
Ho - là!
Hal - loh!
des é - ven - tails!
bring me some fans!
A - près
But soon
vous cé - de - rez la pla - ce
you'll sur - ren - der the place

SOPR. I.

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,

A Gypsy (to Zuniga, who repulses him.)

Vou-lez - vous aus - si des lor - gnet - tes?
Au cor - té - ge des to - ré - ros.
Will you take a pair of glass - es?
To the train of bold to - re - ros.

cresc.

I. & II.

A deux cuartos! A deux cuartos! A deux cuartos! Voy - ez! à deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Dansez, dan-sez, Dan-sez jeu - nes gar-çons,
For two cuartos! For two cuar-tos! For two cuar-tos! Here you are, two cuar-tos!
deft-ly twirling, Gai-ly dancing, deft-ly twirling, Mer-ri - ly dance a - round,

I. & II.

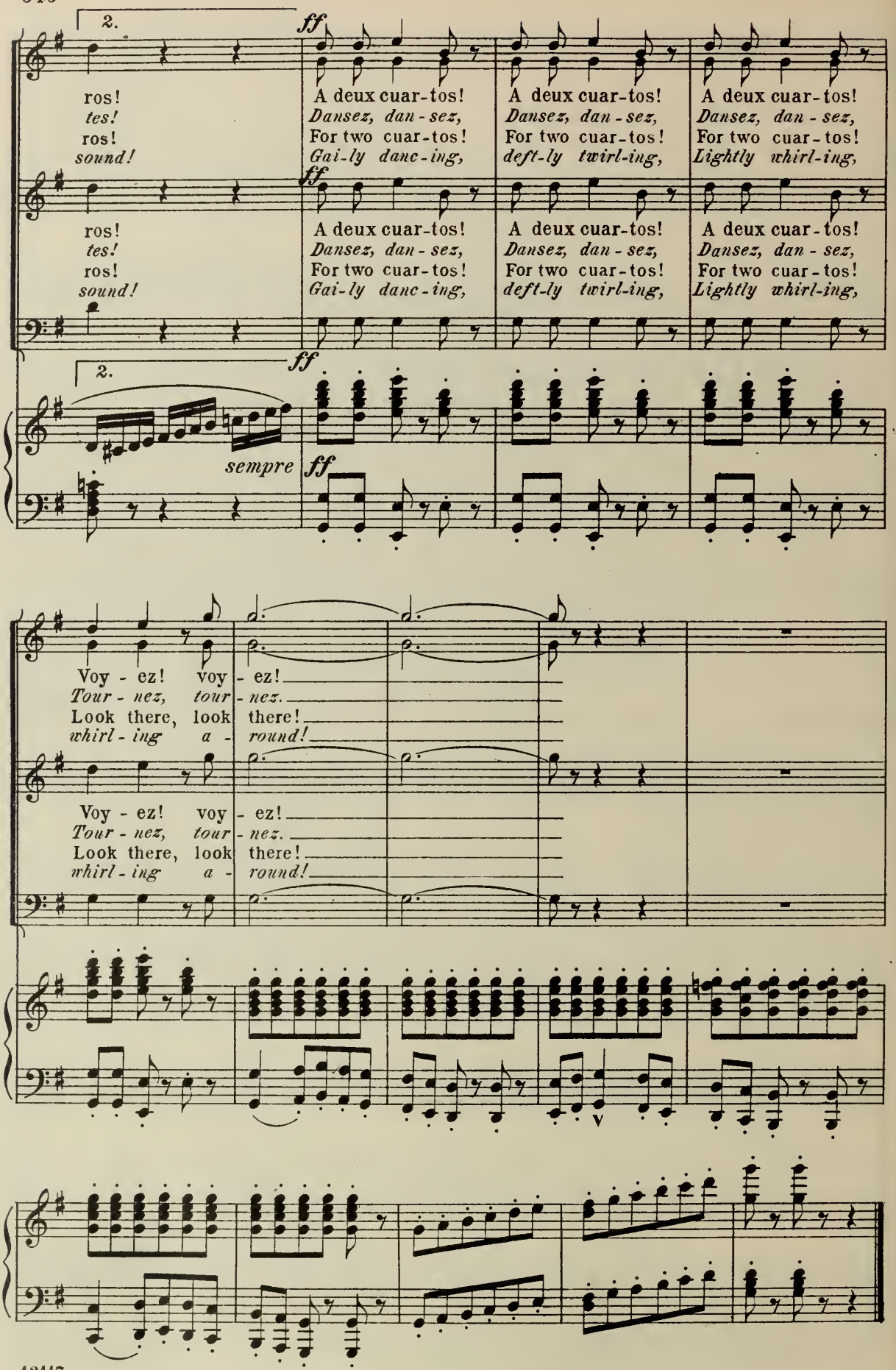
A deux cuartos! A deux cuartos! Voy - ez! à deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Dan-sez jeu - nes gar-çons,
For two cuar-tos! For two cuar-tos! Here you are, two cuar-tos!
Gai-ly dancing, deft-ly twirling, Mer-ri - ly dance a - round,

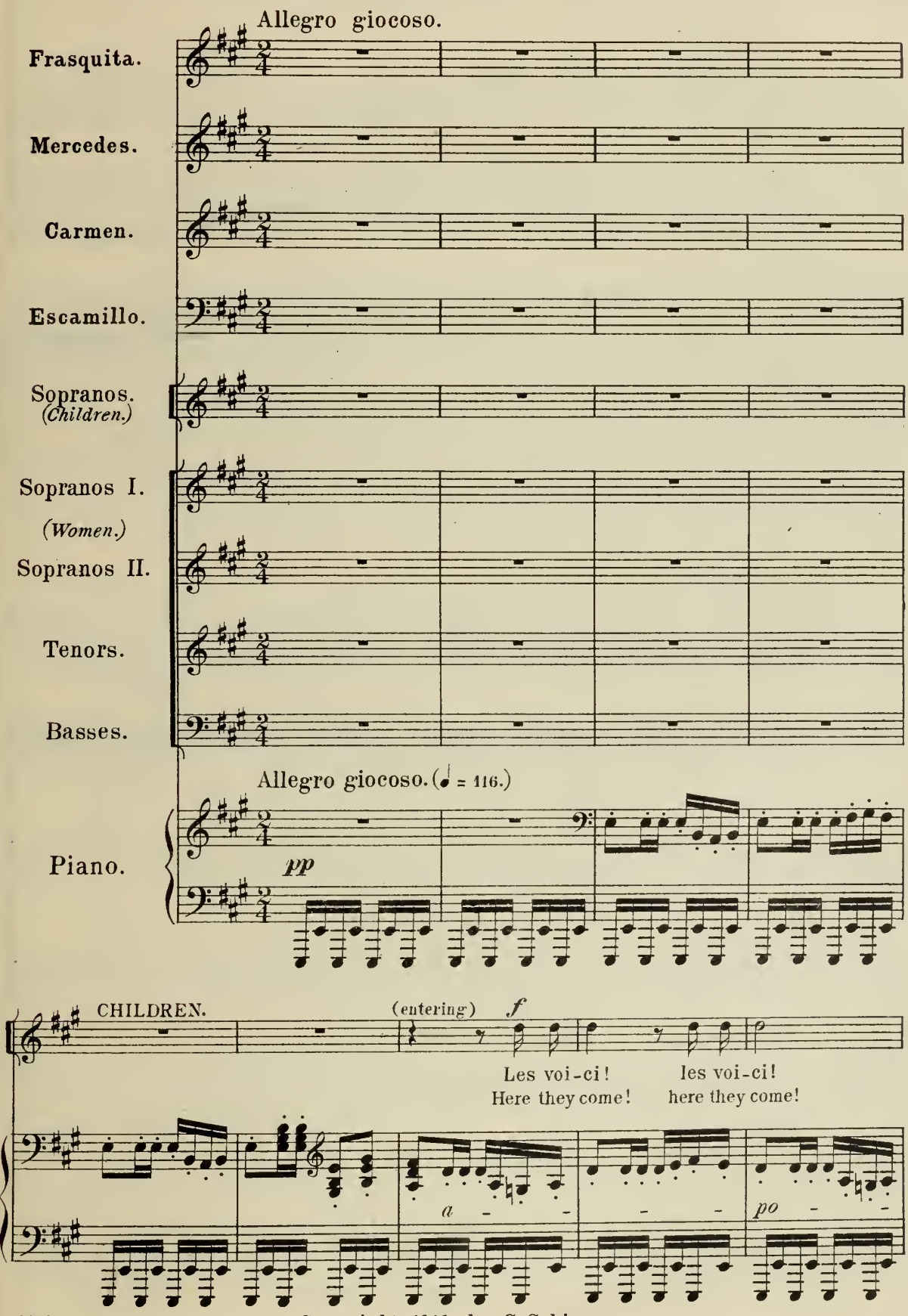
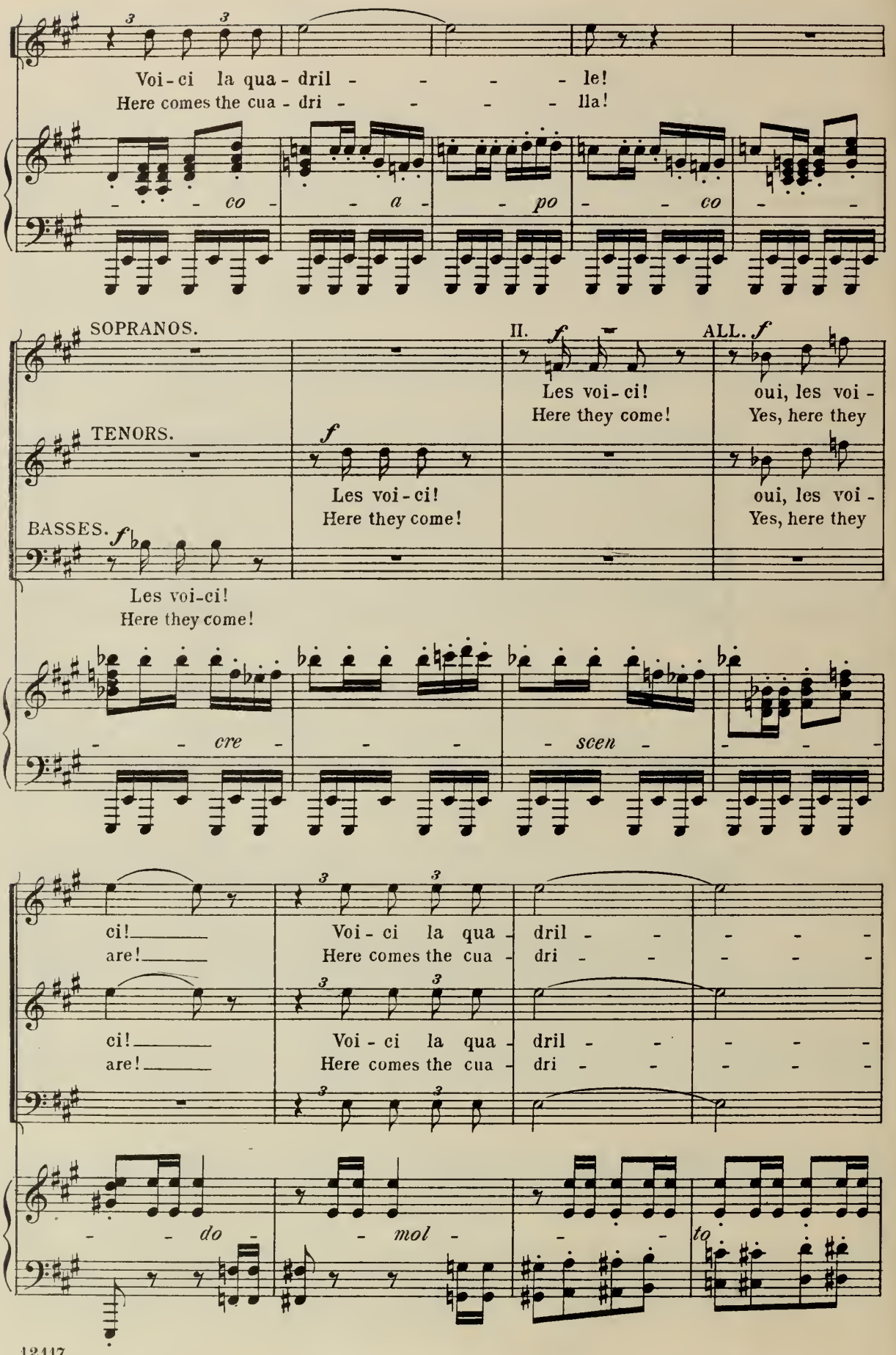
I. & II.

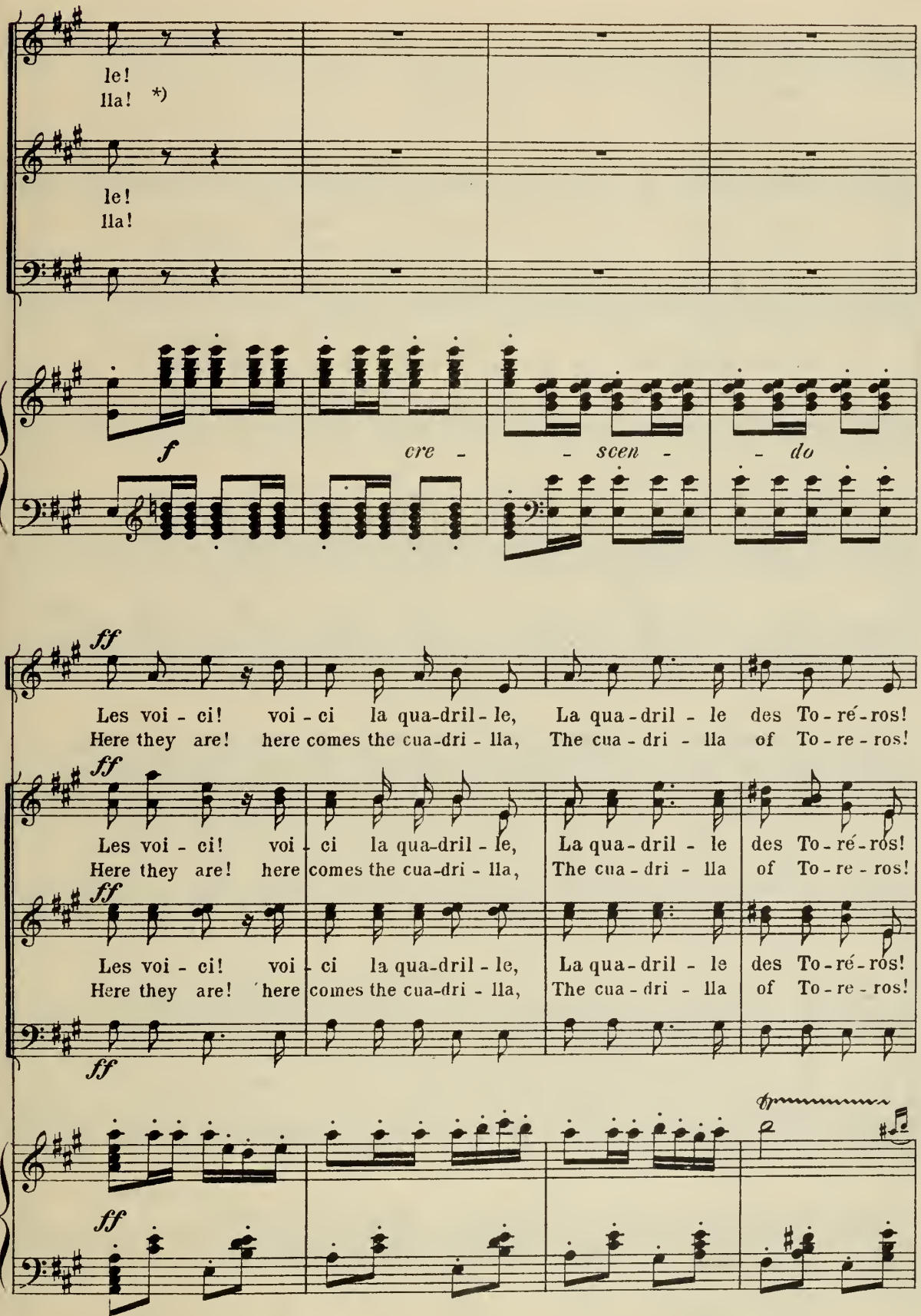
Se - ño - ras et Ca - bal - le - - - - - - - - - -
Oui, dan - sez jeu - nes fil - let - - - - - - - - - -
Se - ño - ras and Ca - ba - lle - - - - - - - - - -
Tripping a - long to the joy - - - - ful

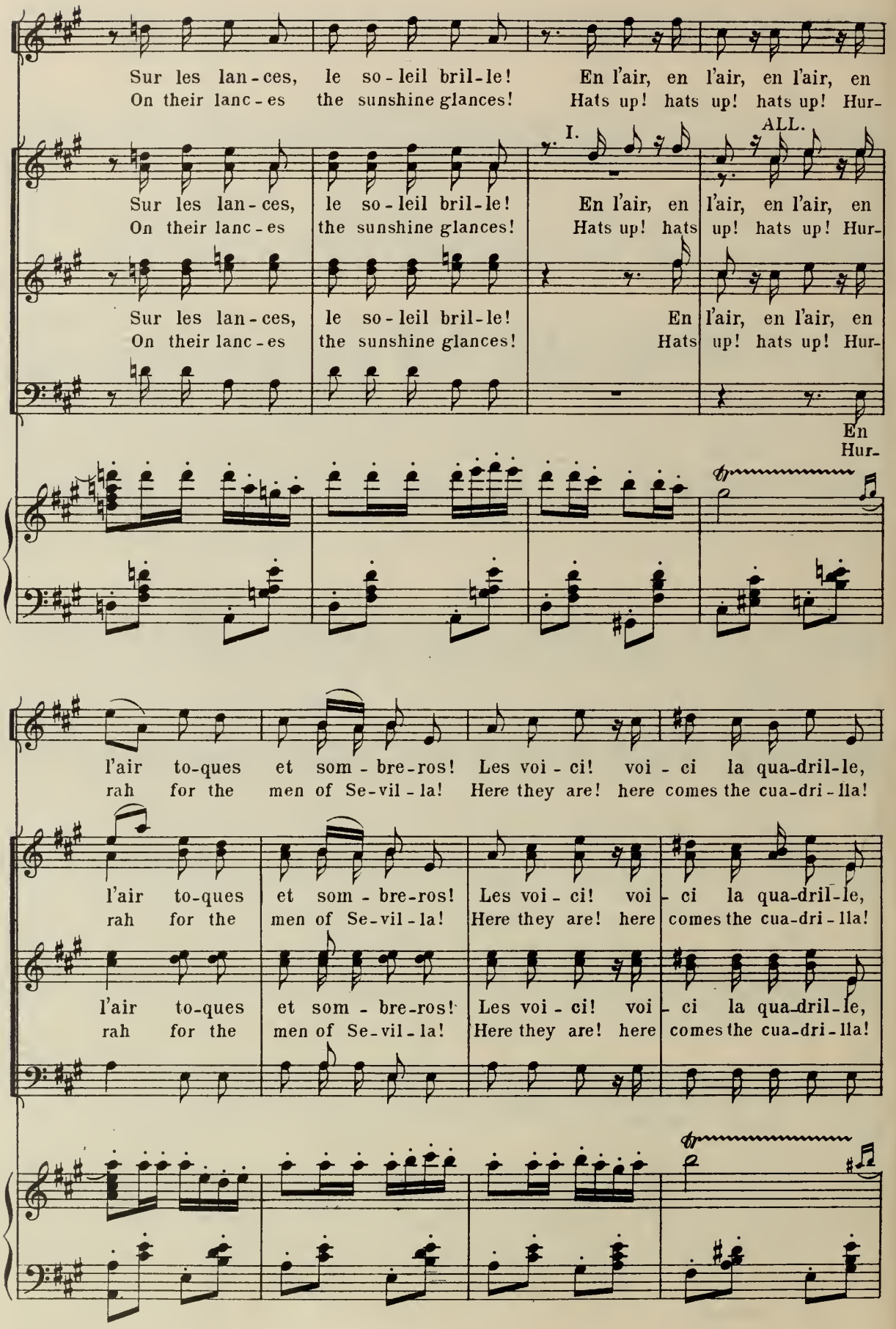
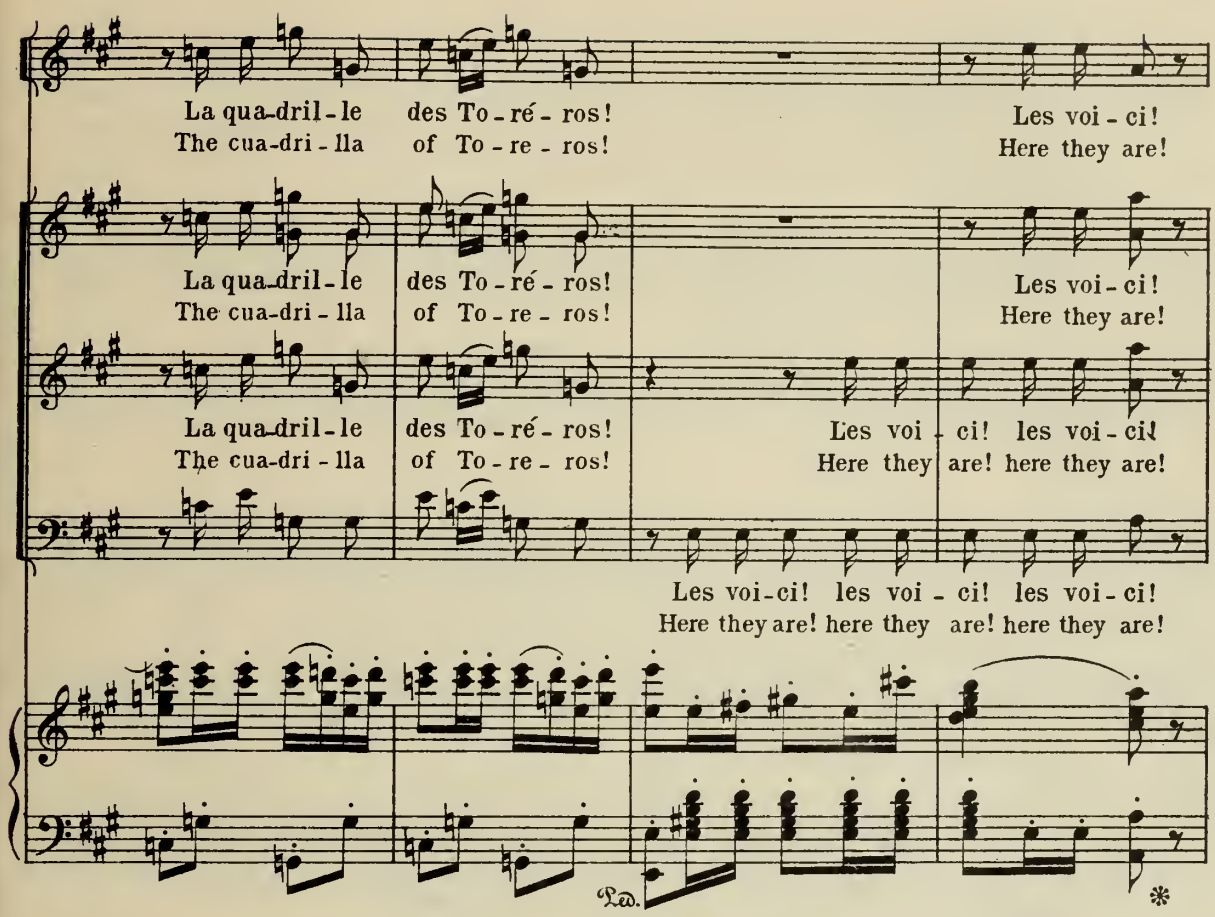
Se - ño - ras et Ca - bal - le - - - - - - - - - -
Oui, dan - sez jeu - nes fil - let - - - - - - - - - -
Se - ño - ras and Ca - ba - lle - - - - - - - - - -
Tripping a - long to the joy - - - - ful

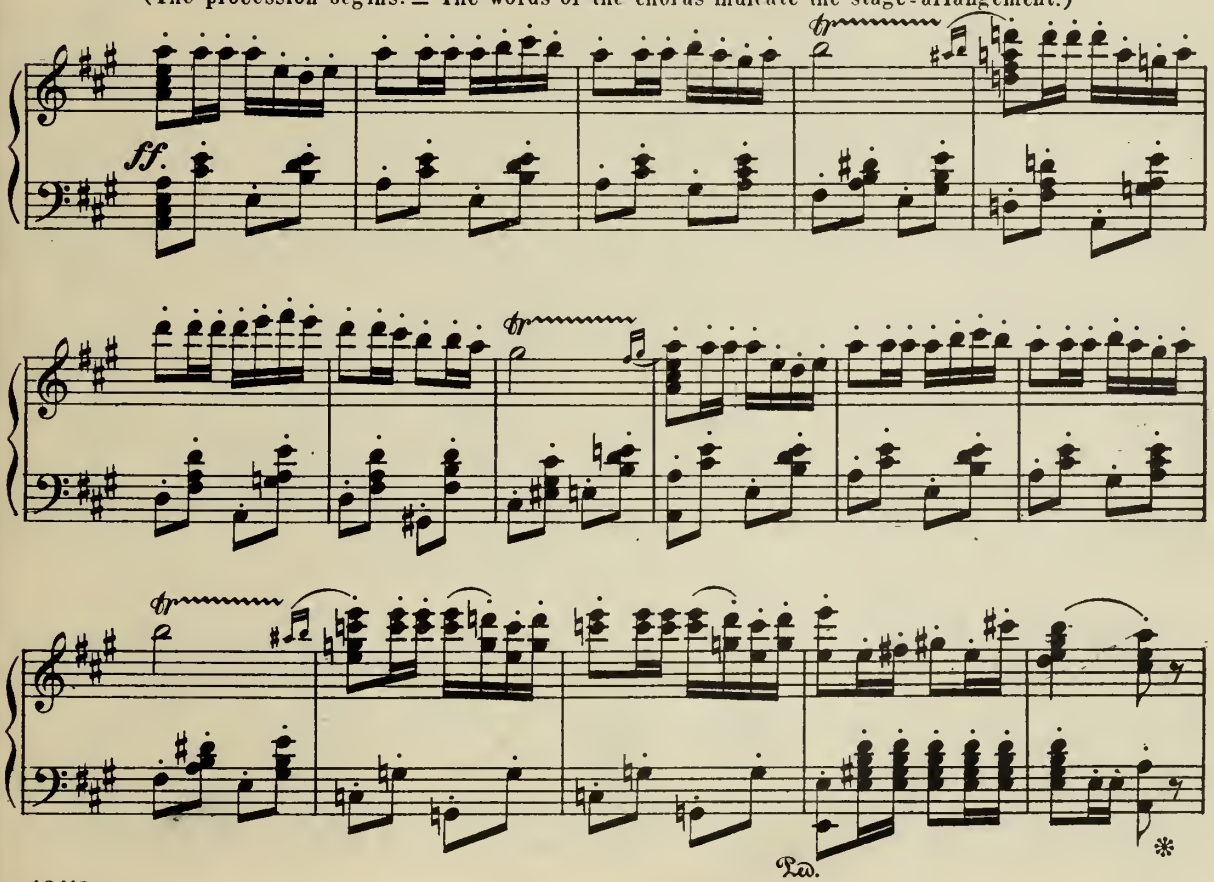
1.

1.

2.
ff
ros!
tes!
ros!
sound!
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Lightly whirl-ing,
ros!
tes!
ros!
sound!
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,
A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Lightly whirl-ing,
2.
ff
sempre
ff
Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!
Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

Nº 26. March and Chorus.

Copyright, 1910, by G. Schirmer

Voi - ci la qua - dril - - - - le!
Here comes the cua - dri - - - - lla!
co - a - po - co
SOPRANOS.
II. f
ALL. f
Les voi - ci!
Here they come!
oui, les voi -
Yes, here they
TENORS.
f
Les voi - ci!
Here they come!
oui, les voi -
Yes, here they
BASSES. f
Les voi-ci!
Here they come!
cre - scen
ci!
are!
Voi - ci la qua - dril - - - - -
Here comes the cua - dri - - - - -
ci!
are!
Voi - ci la qua - dril - - - - -
Here comes the cua - dri - - - - -
do - mol - to



*) A cuadrilla, at a Spanish festival, is a group of performers distinguished from the rest by colors, insignia, or uniforms.

Sur les lan-ces, le so-leil bril-le! En l'air, en l'air, en l'air, en
On their lanc-es the sunshine glances! Hats up! hats up! hats up! Hur-
I.
ALL.
Sur les lan-ces, le so-leil bril-le! En l'air, en l'air, en l'air, en
On their lanc-es the sunshine glances! Hats up! hats up! hats up! Hur-
Sur les lan-ces, le so-leil bril-le! En l'air, en l'air, en
On their lanc-es the sunshine glances! Hats up! hats up! Hur-
En
Hur-
l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!
l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!
l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

(The procession begins. — The words of the chorus indicate the stage-arrangement.)



CHILDREN.

ben ritmato.

f

Voi-ci, dé - bou-chant sur la pla - ce, Voi-ci d'a - bord, marchant au pas,—
Here he comes a - long at a foot-pace, Slow-ly march-ing o - ver the place,—

p

Voi - ci d'a-bord, marchant au pas, L'al - gua-zil à vi - lai-ne— fa-ce.
March-ing slow-ly o - ver the place, The Al - gua-cil with his ug - ly— snout.

ff

À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!

SOPRANOS.

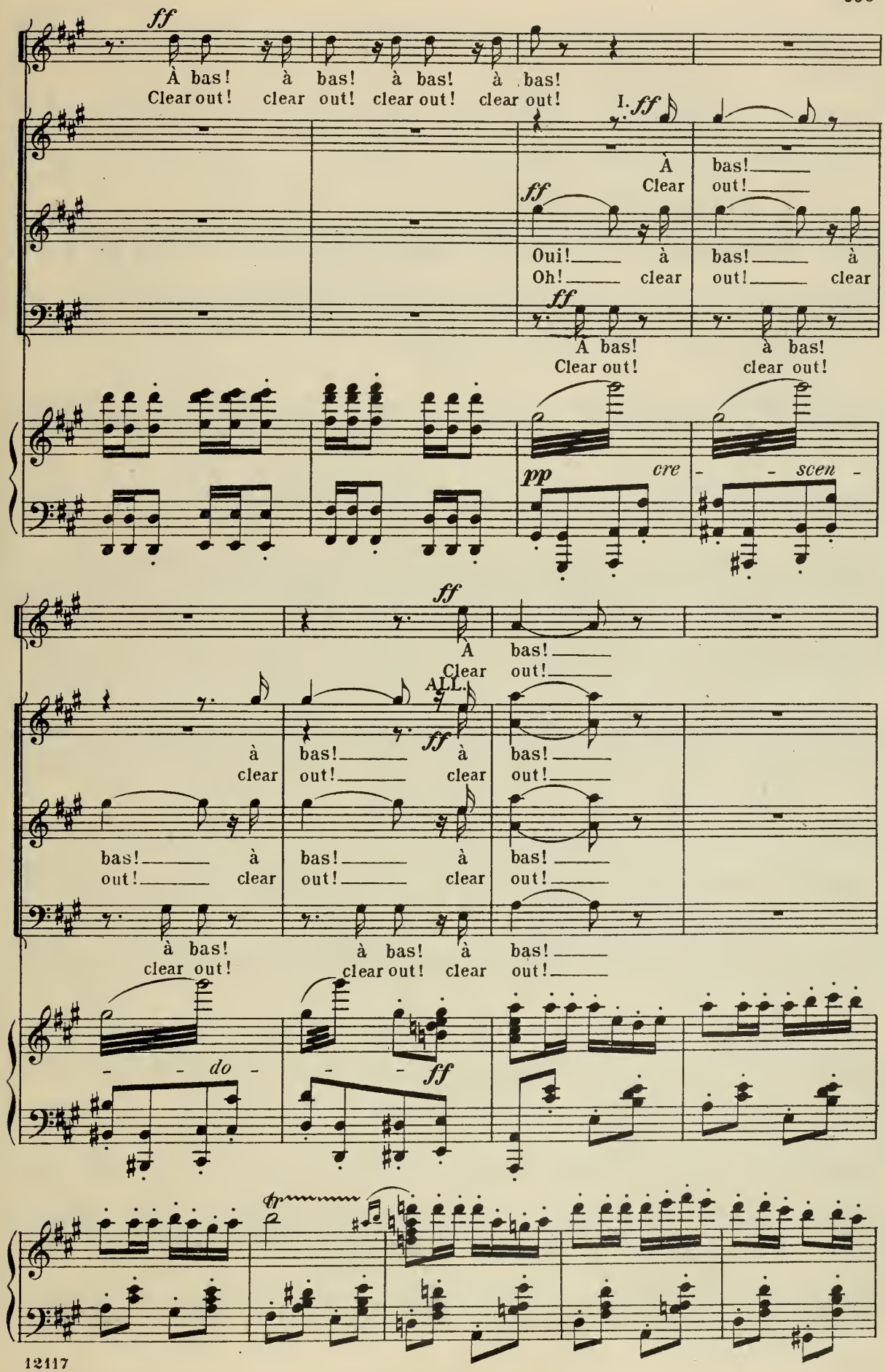
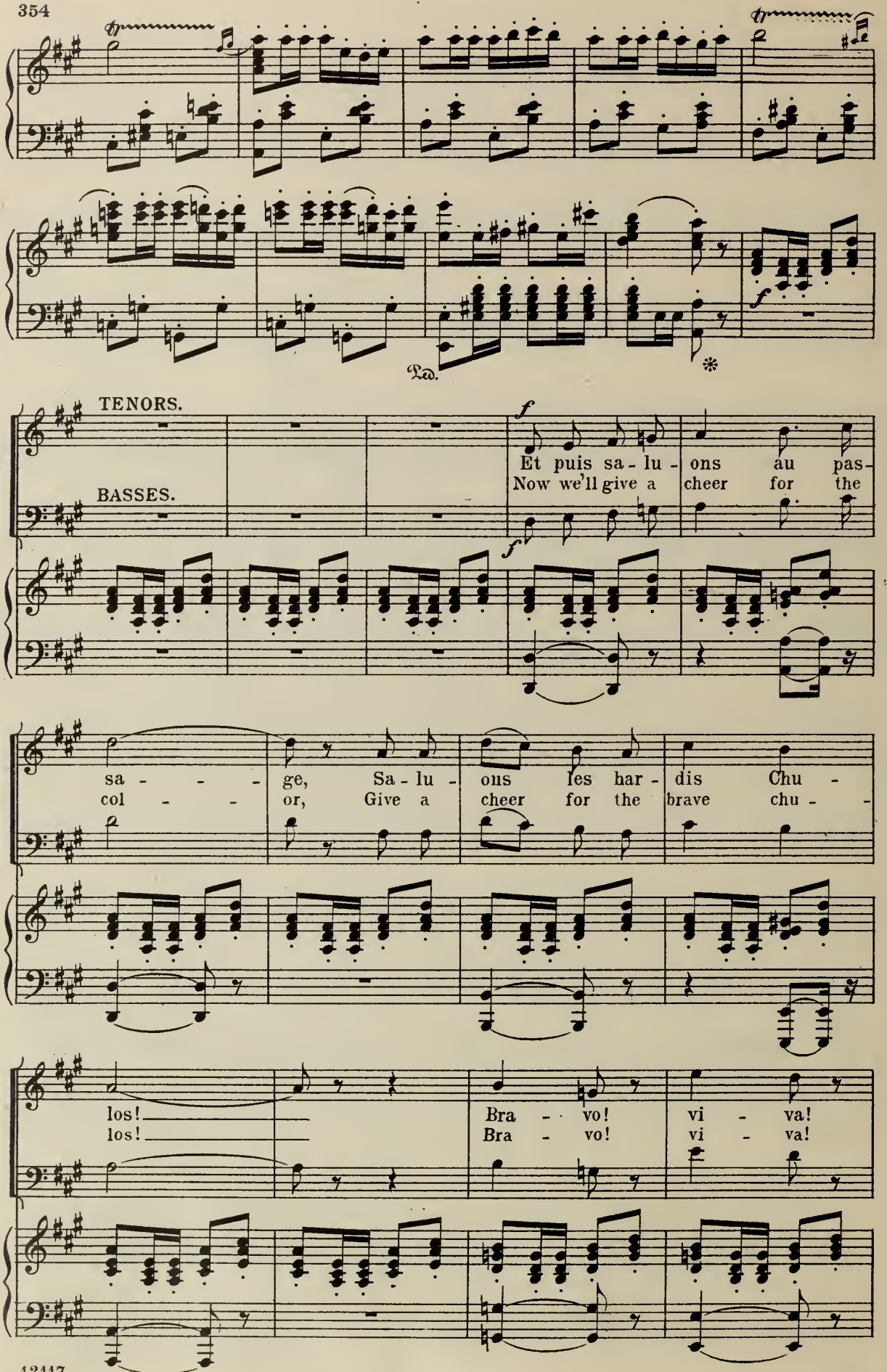
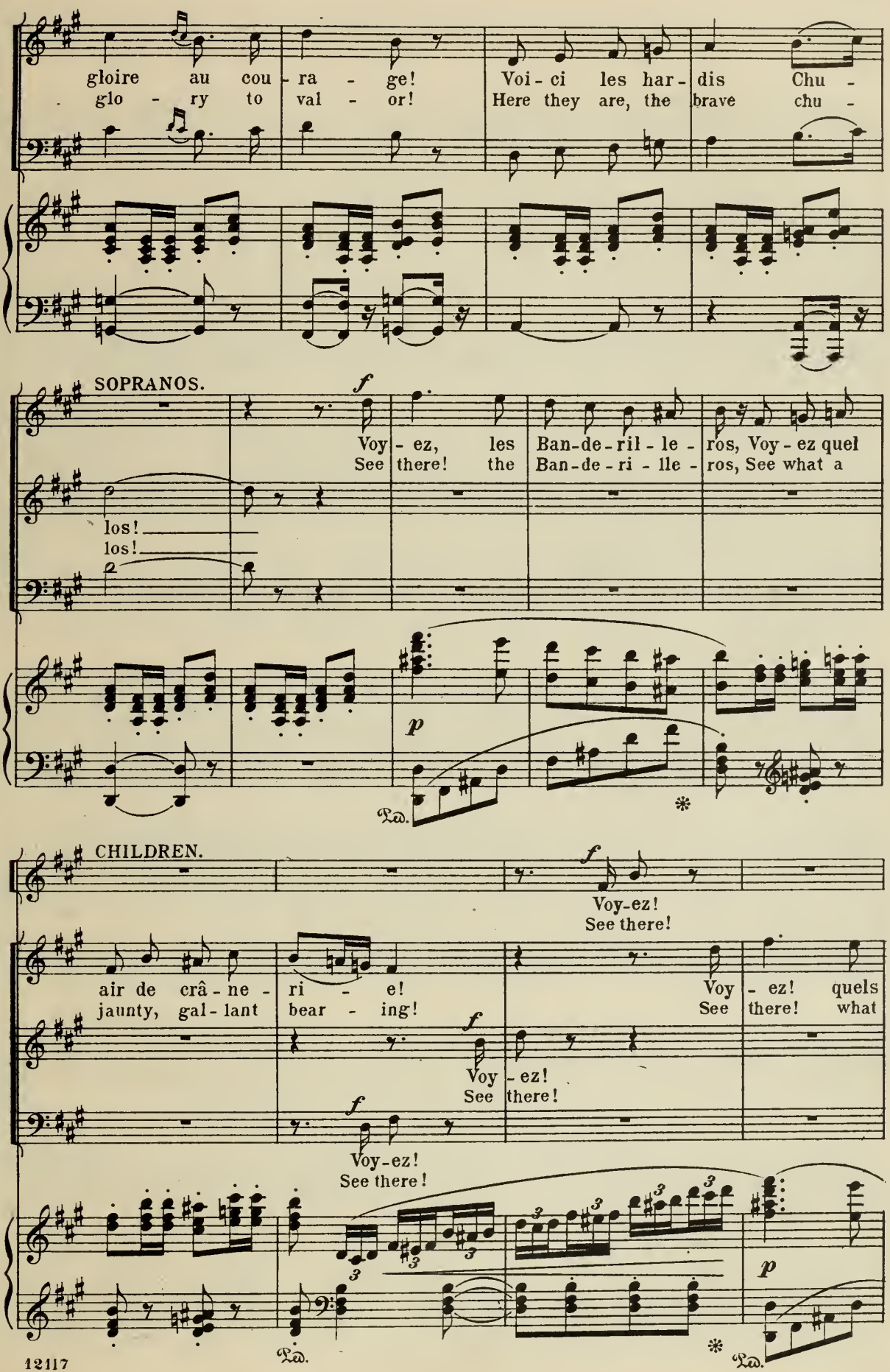
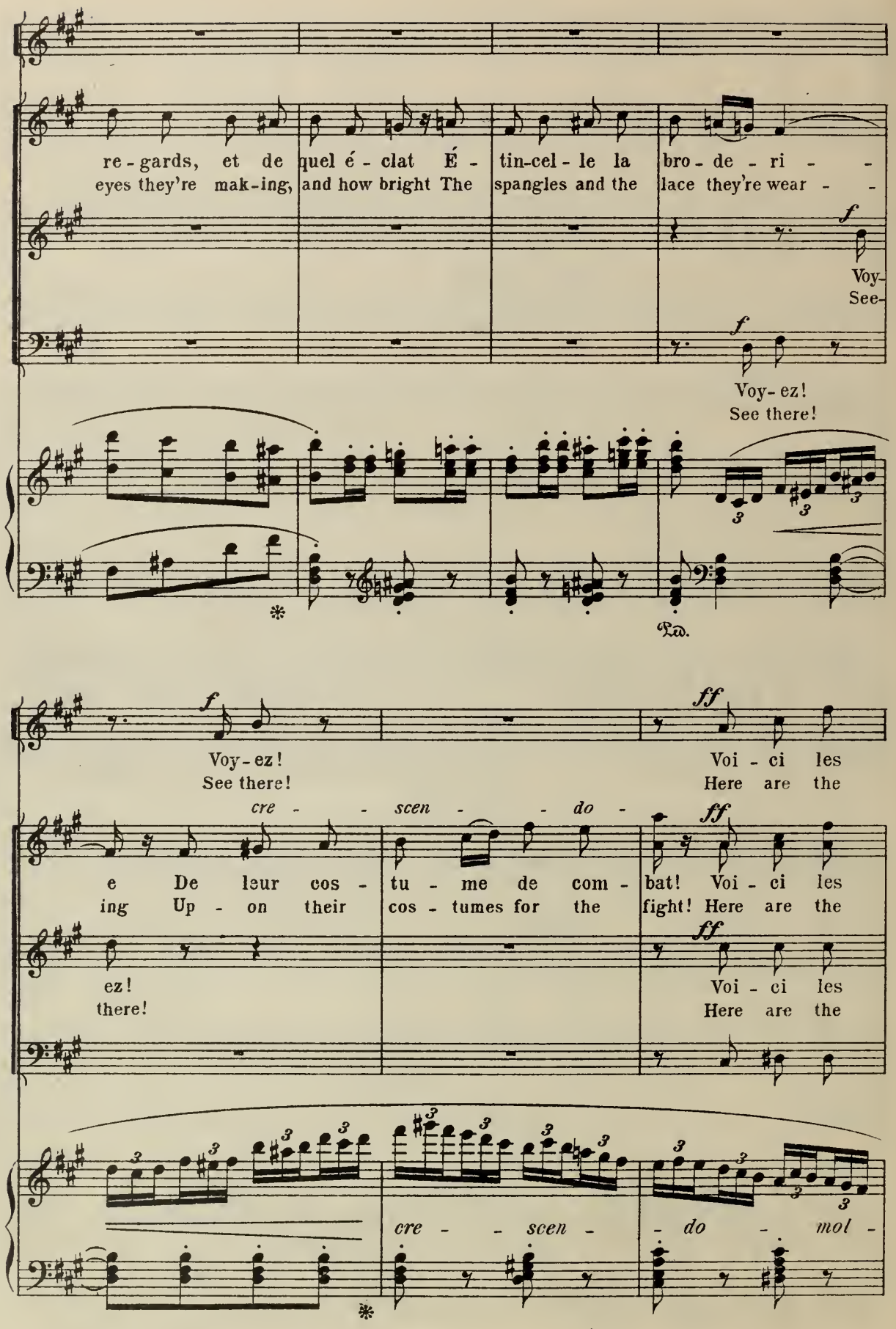
TENORS.

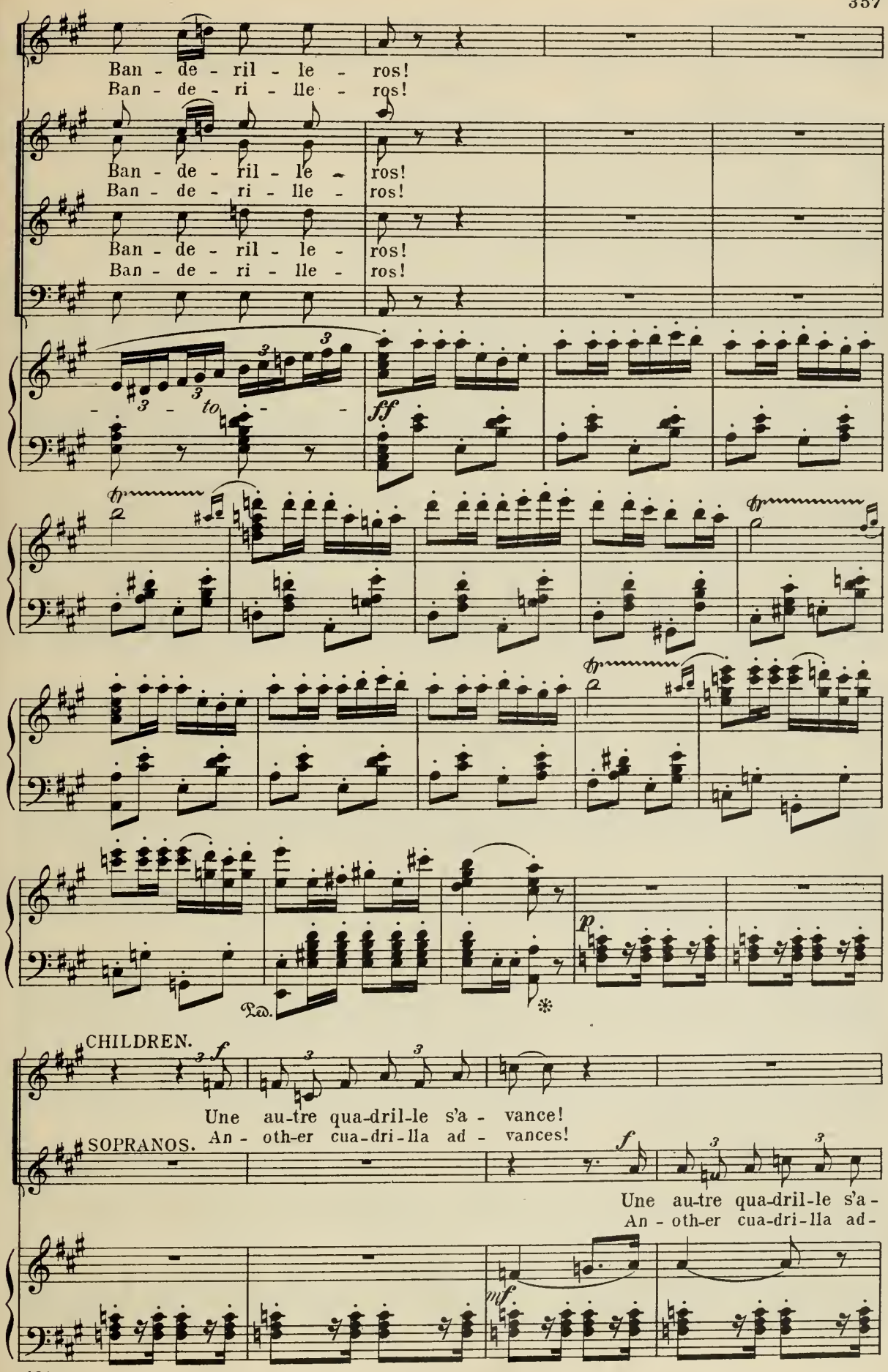
ff

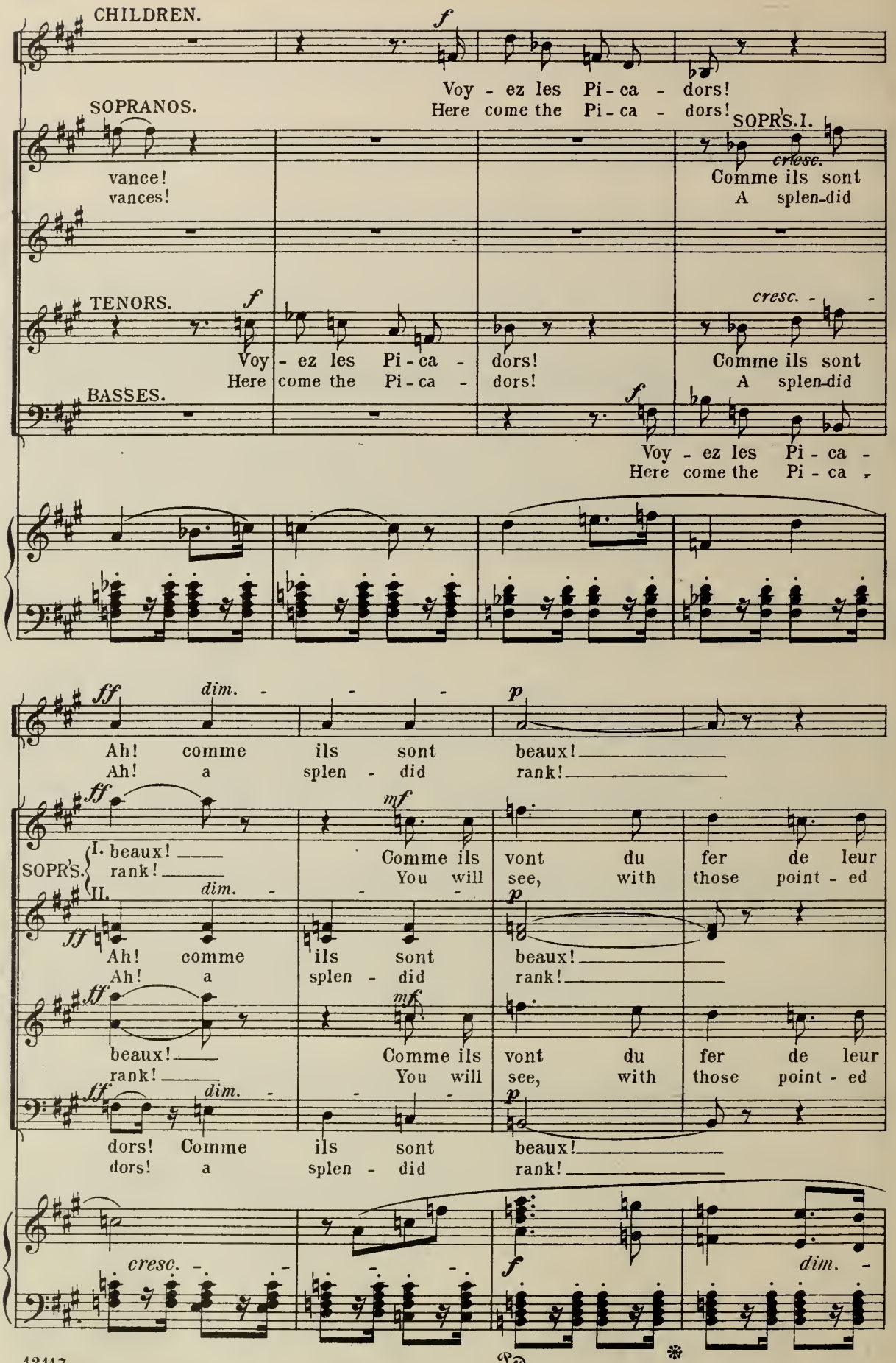
À bas l'Al-gua - zil! à bas!
Off with the Al-gua - cil! clear out!

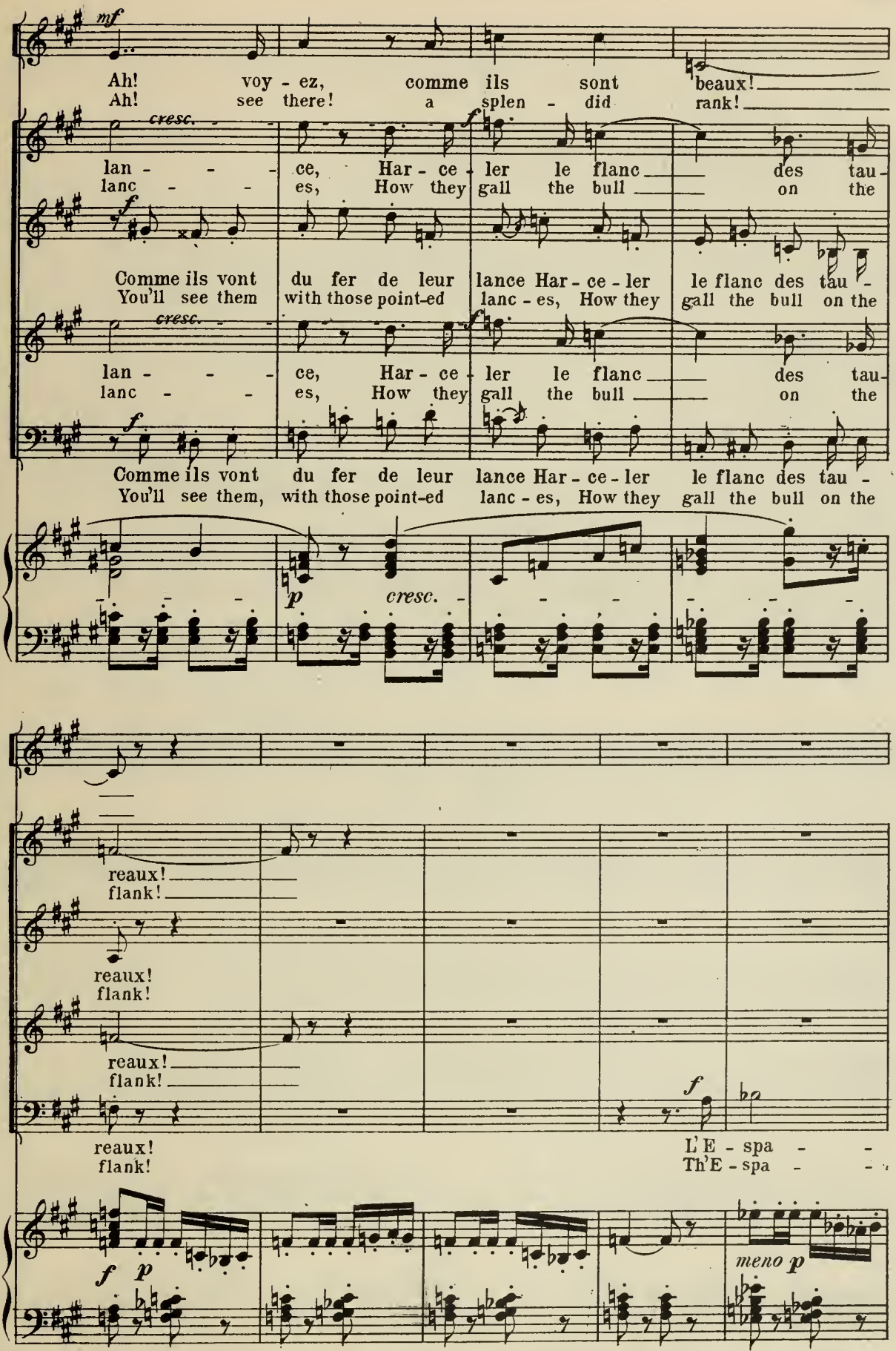
BASSES.

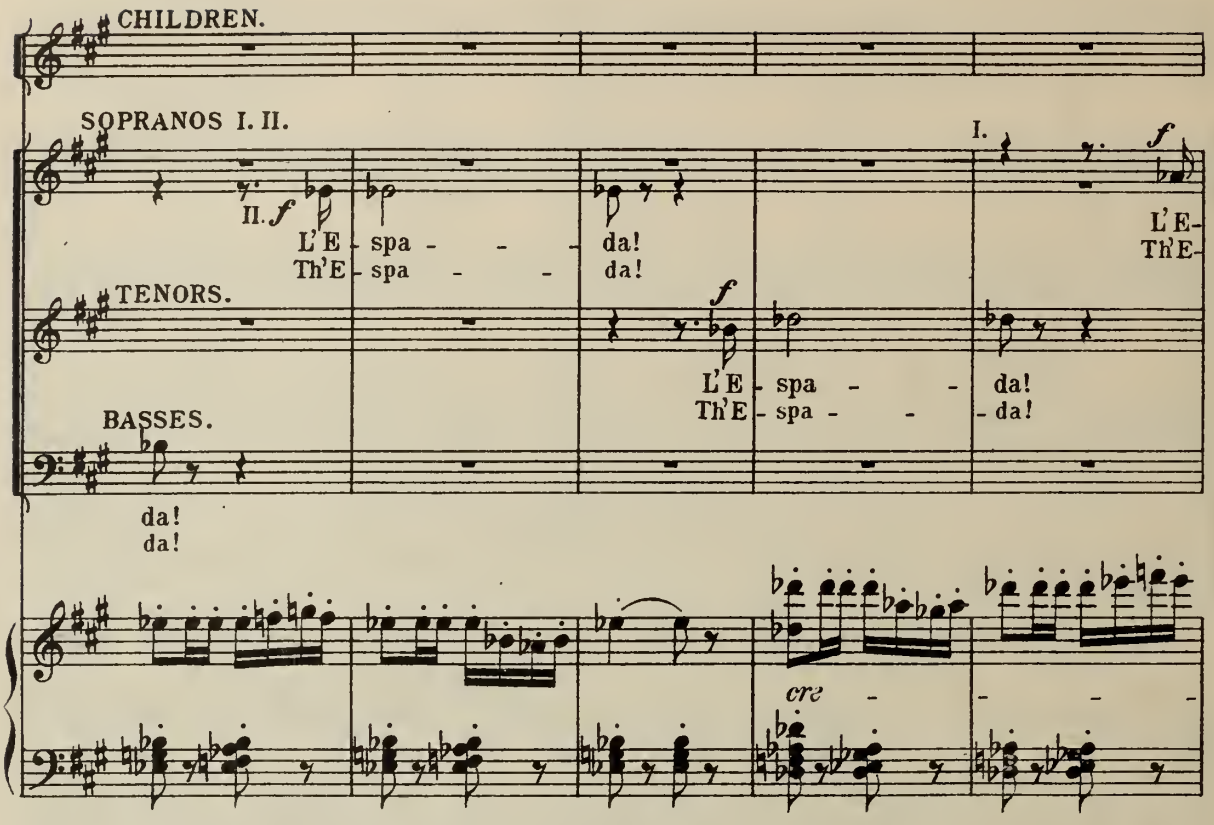
ff

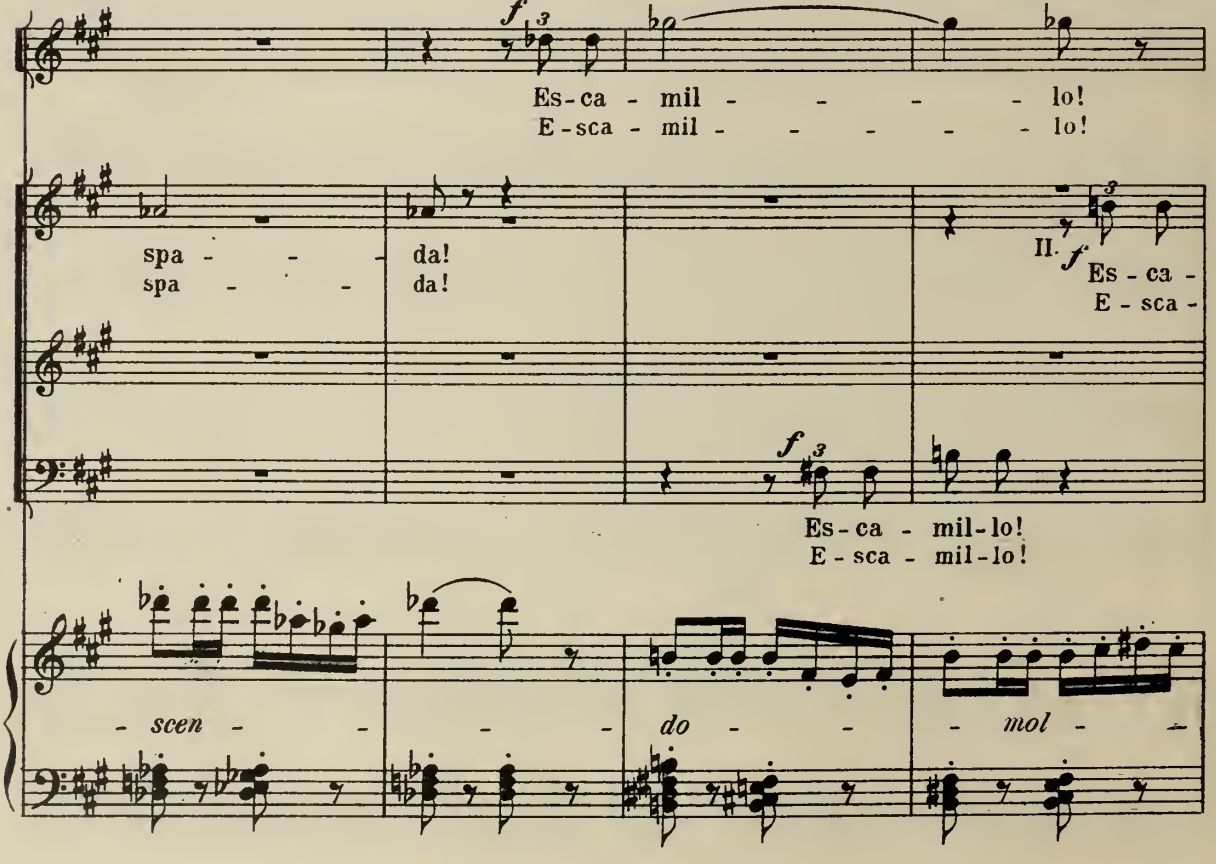
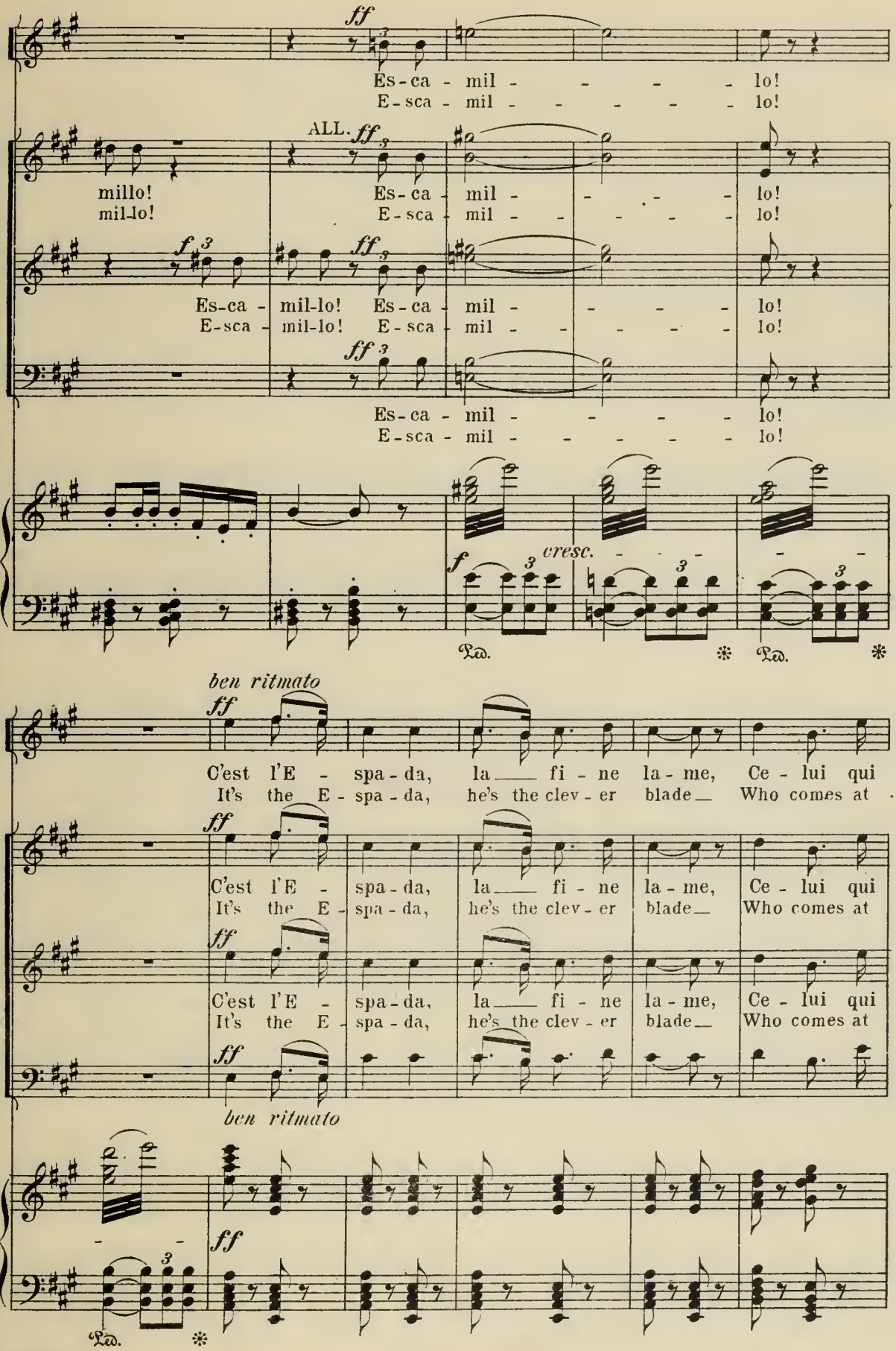
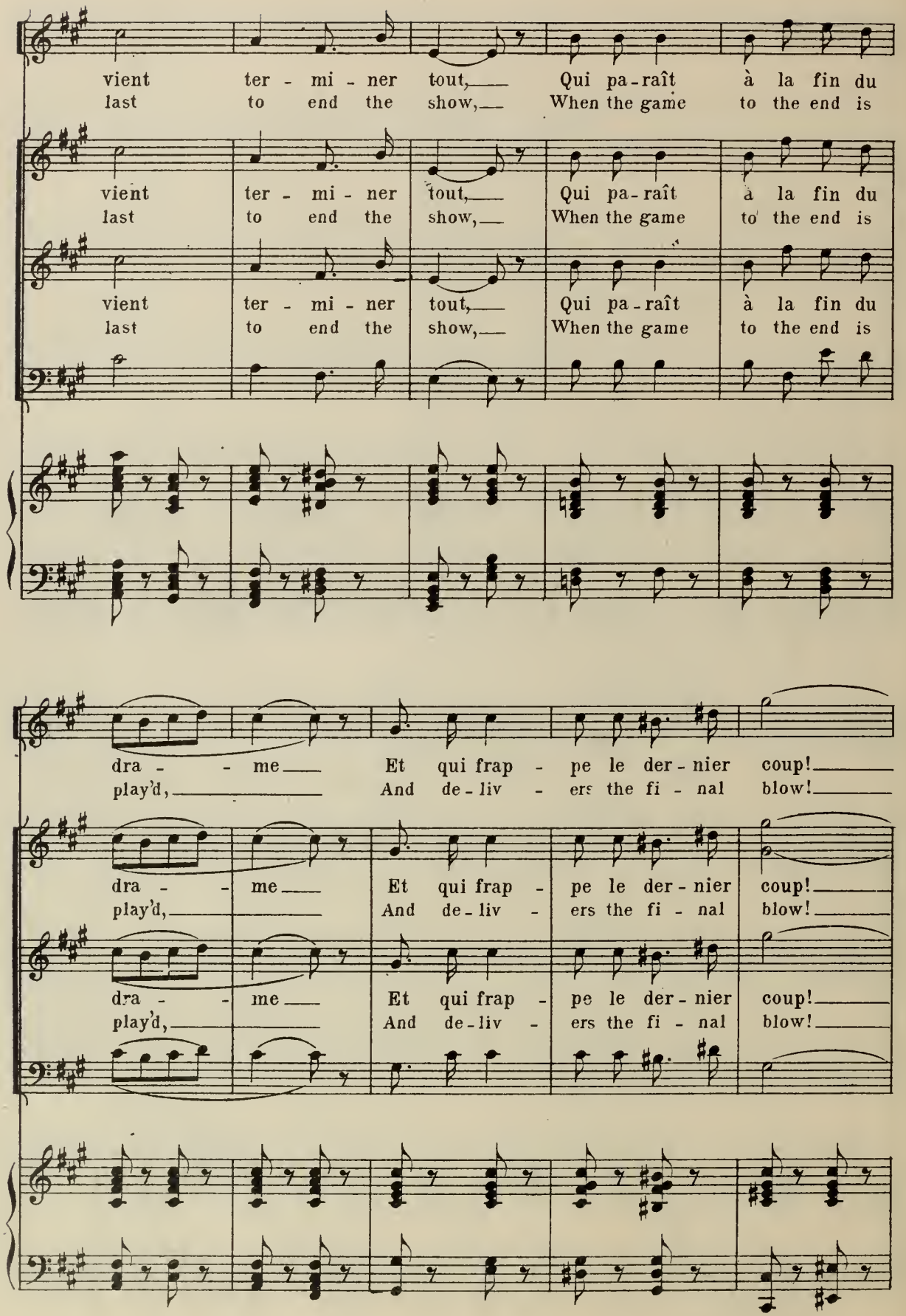
f

ff
À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!
I. ff
À bas!
Clear out!
ff
Oui! à bas! à
Oh! clear out! clear
ff
À bas! à bas!
Clear out! clear out!
pp cre - - scen -
ff
À bas!
Clear out!
ALL.
ff
à bas! à bas!
clear out! clear out!
bas! à bas! à bas!
out! clear out! clear out!
à bas! à bas! à bas!
clear out! clear out! clear out!
- - do - - - ff
fp

TENORS.
BASSES.
Et puis sa - lu - ons au pas-
Now we'll give a cheer for the
sa - - - ge, Sa - lu - ons les har - dis Chu -
col - - - or, Give a cheer for the brave chu - -
los!
los!
Bra - vo! vi - va!
Bra - vo! vi - va!

gloire au cou - ra - ge!
glo - ry to val - or!
Voi - ci les har - dis Chu -
Here they are, the brave chu -
SOPRANOS.
Voy - ez, les Ban-de-ril - le - ros, Voy - ez quel
See there! the Ban-de-ri - lle - ros, See what a
los!
los!
CHILDREN.
Voy-ez!
See there!
air de crâ - ne - ri - e!
jaunty, gal - lant bear - ing!
Voy - ez! quels
See there! what
Voy - ez!
See there!
Voy-ez!
See there!

re - gards, et de quel é - clat É - tin-cel - le la bro - de - ri - -
eyes they're mak-ing, and how bright The spangles and the lace they're wear - -
f
Voy-
See-
f
Voy- ez!
See there!
Ped.
f
Voy- ez!
See there!
ff
Voi - ci les
Here are the
cre - - scen - - do -
e De leur cos - tu - me de com - bat! Voi - ci les
ing Up - on their cos - tumes for the fight! Here are the
ez!
there!
Voi - ci les
Here are the
cre - - scen - - do - mol -

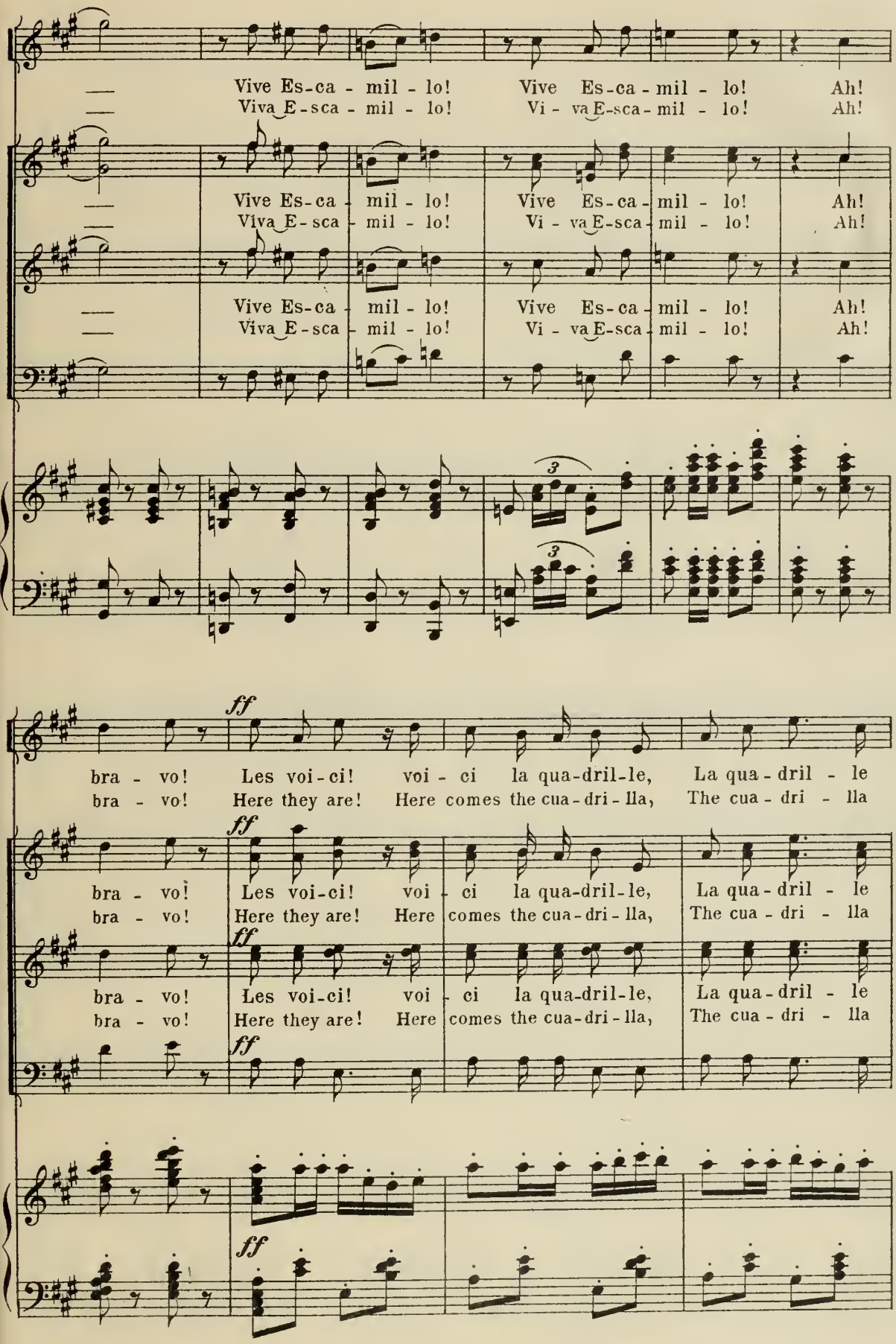

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!
Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!
Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!
to
ff
fr
fr
fr
Ped.
p
CHILDREN.
f
Une au-tre qua-dril-le s'a - vance!
SOPRANOS.
An - oth-er cua-dri-lla ad - vances!
f
Une au-tre qua-dril-le s'a-
An - oth-er cua-dri-lla ad-
mf

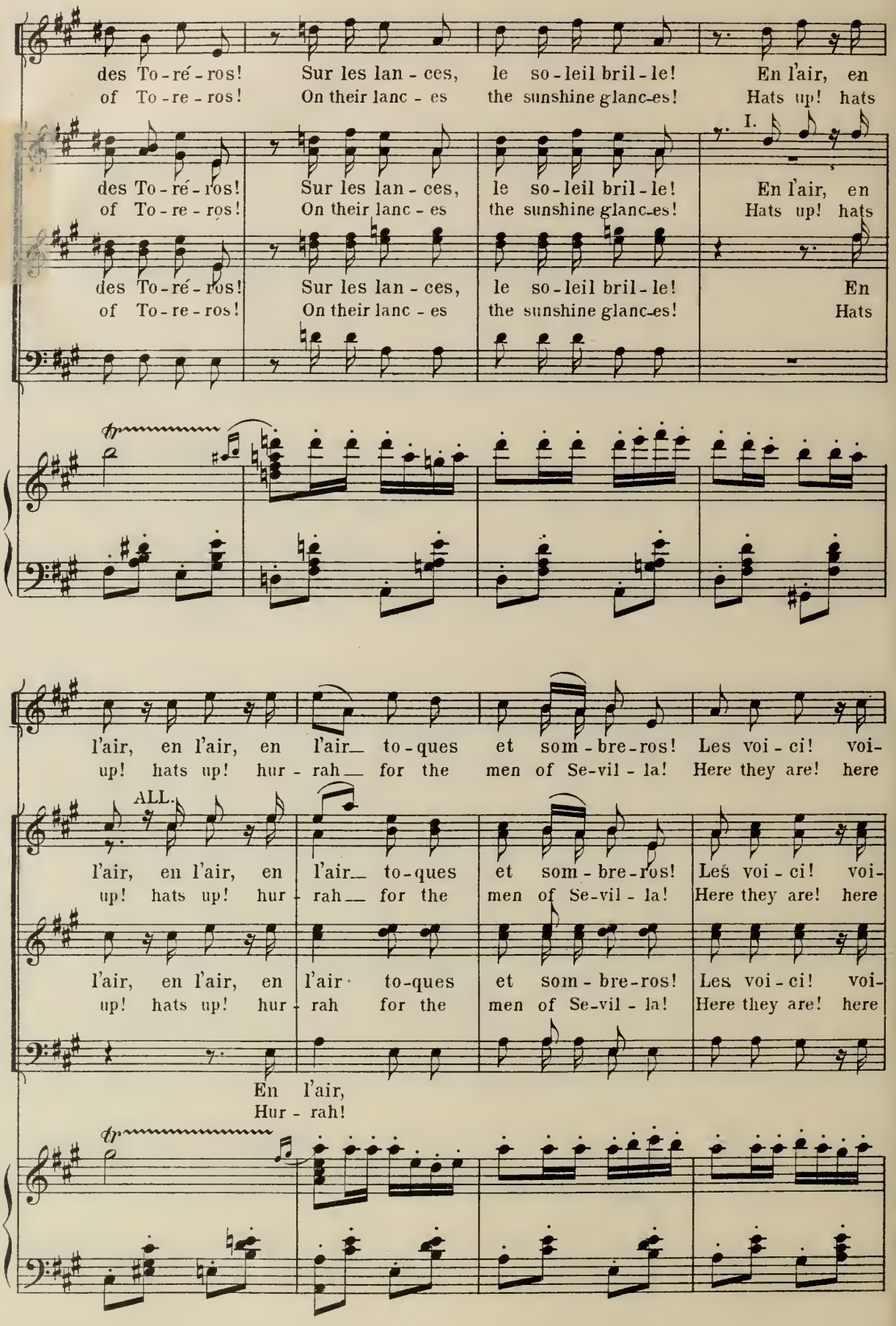

CHILDREN.
Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!
SOPRANOS.
vance!
vances!
SOPR'S. I.
cresc.
Comme ils sont
A splen-did
TENORS.
cresc.
Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!
Comme ils sont
A splen-did
BASSES.
Voy - ez les Pi - ca -
Here come the Pi - ca -
Ah! comme ils sont beaux!
Ah! a splen - did rank!
SOPR'S. I. beaux!
rank!
II.
Comme ils vont du fer de leur
You will see, with those point - ed
Ah! comme ils sont beaux!
Ah! a splen - did rank!
beaux!
rank!
Comme ils vont du fer de leur
You will see, with those point - ed
dors! Comme ils sont beaux!
dors! a splen - did rank!
cresc.
dim.

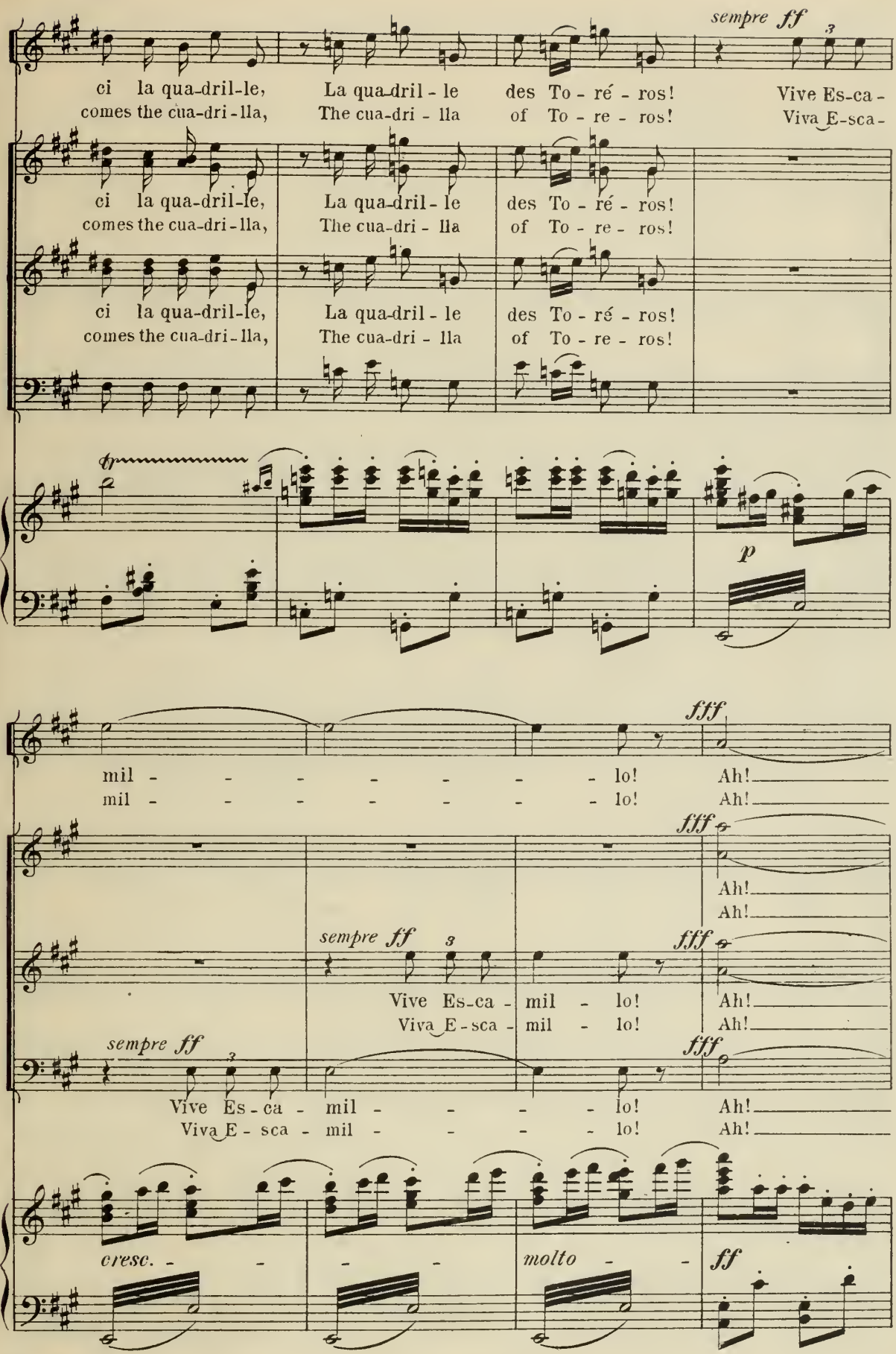
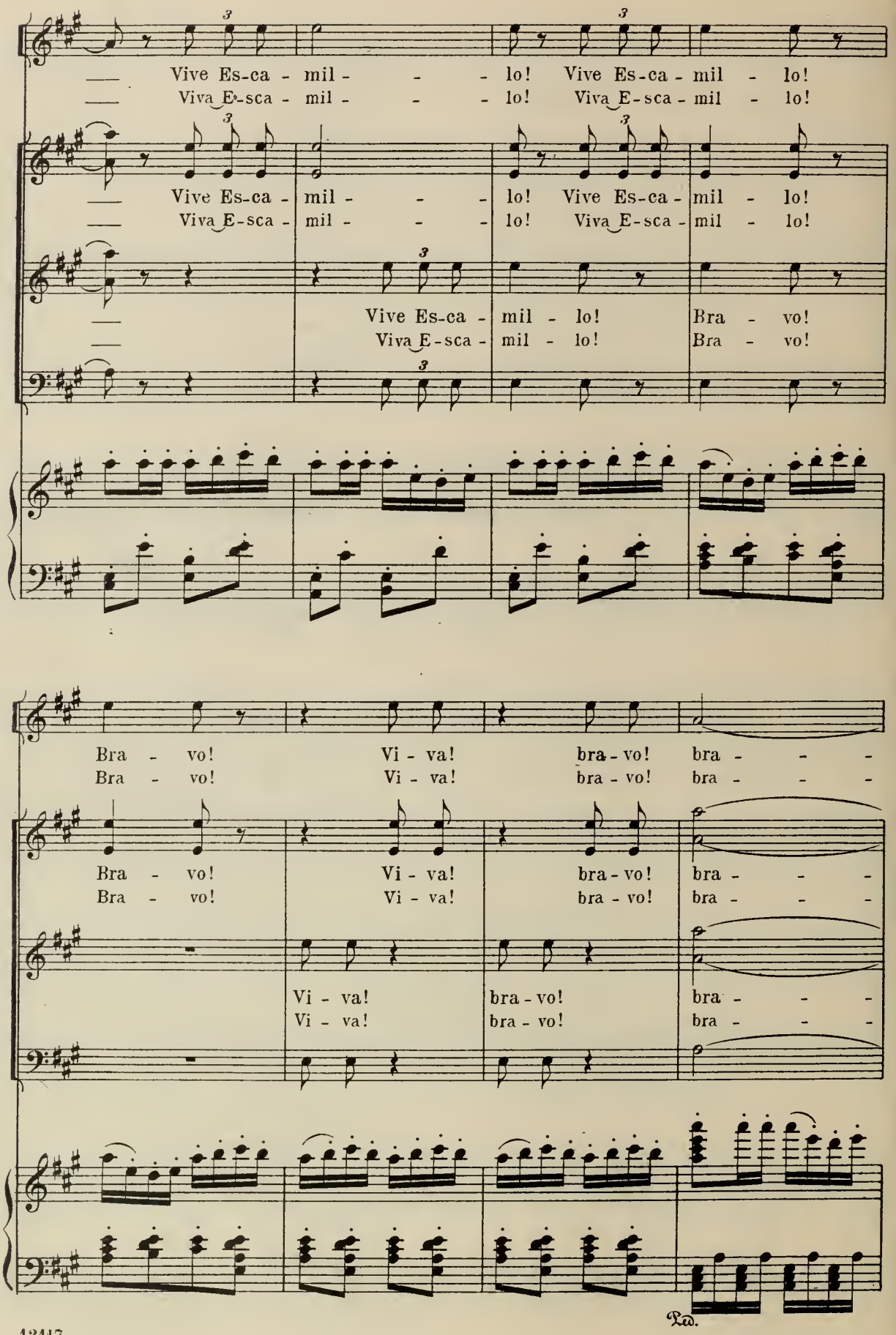

mf
Ah! voy - ez, comme ils sont beaux!
Ah! see there! a splen - did rank!
cresc.
f
lan - - - ce, Har - ce - ler le flanc des tau -
lanc - - - es, How they gall the bull on the
f
Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
You'll see them with those point-ed lanc - es, How they gall the bull on the
cresc.
f
lan - - - ce, Har - ce - ler le flanc des tau -
lanc - - - es, How they gall the bull on the
f
Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
You'll see them, with those point-ed lanc - es, How they gall the bull on the
p
cresc.
reaux!
flank!
reaux!
flank!
reaux!
flank!
reaux!
flank!
f
L'E - spa - -
Th'E - spa - -
f
p
meno p

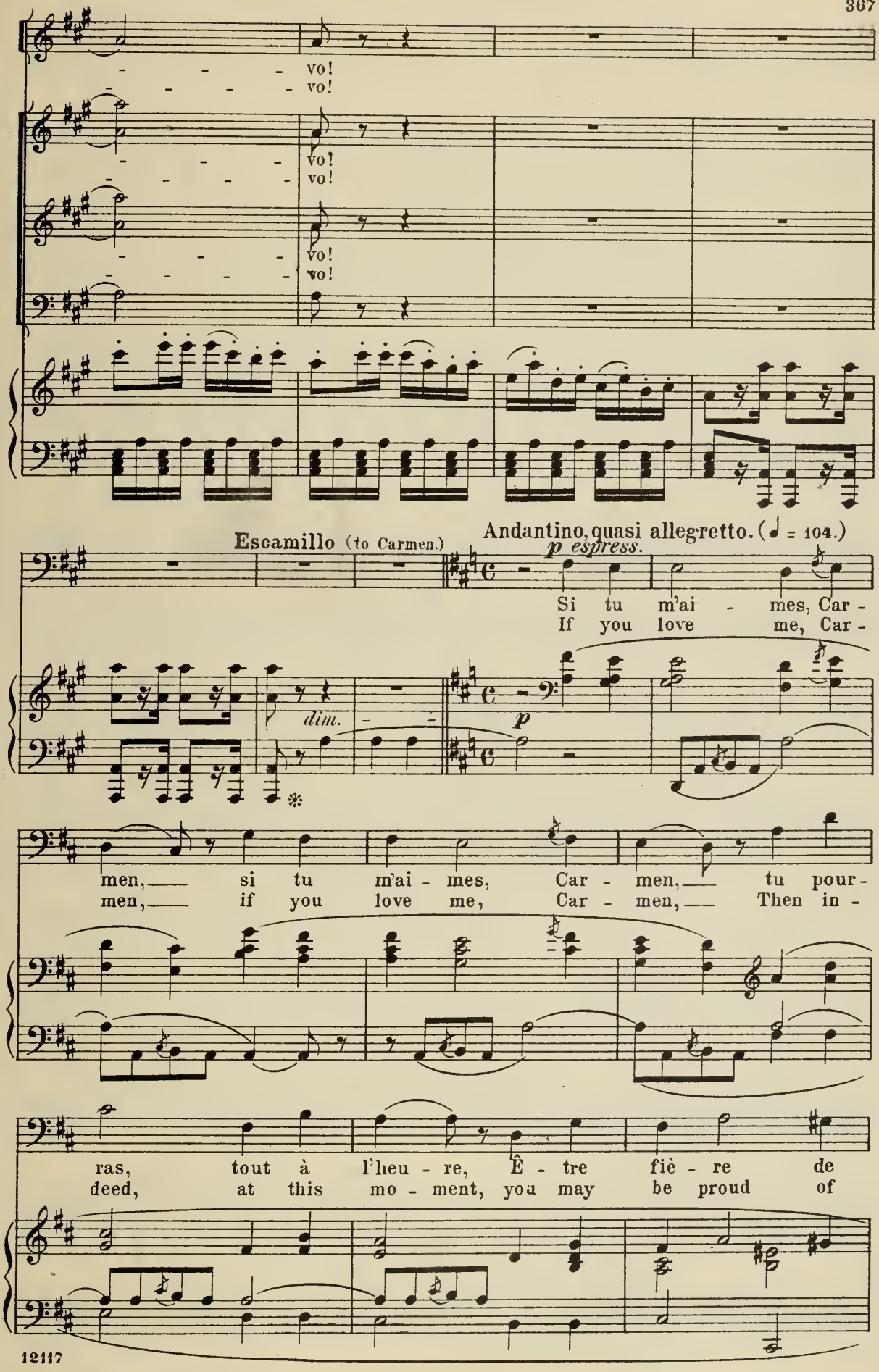
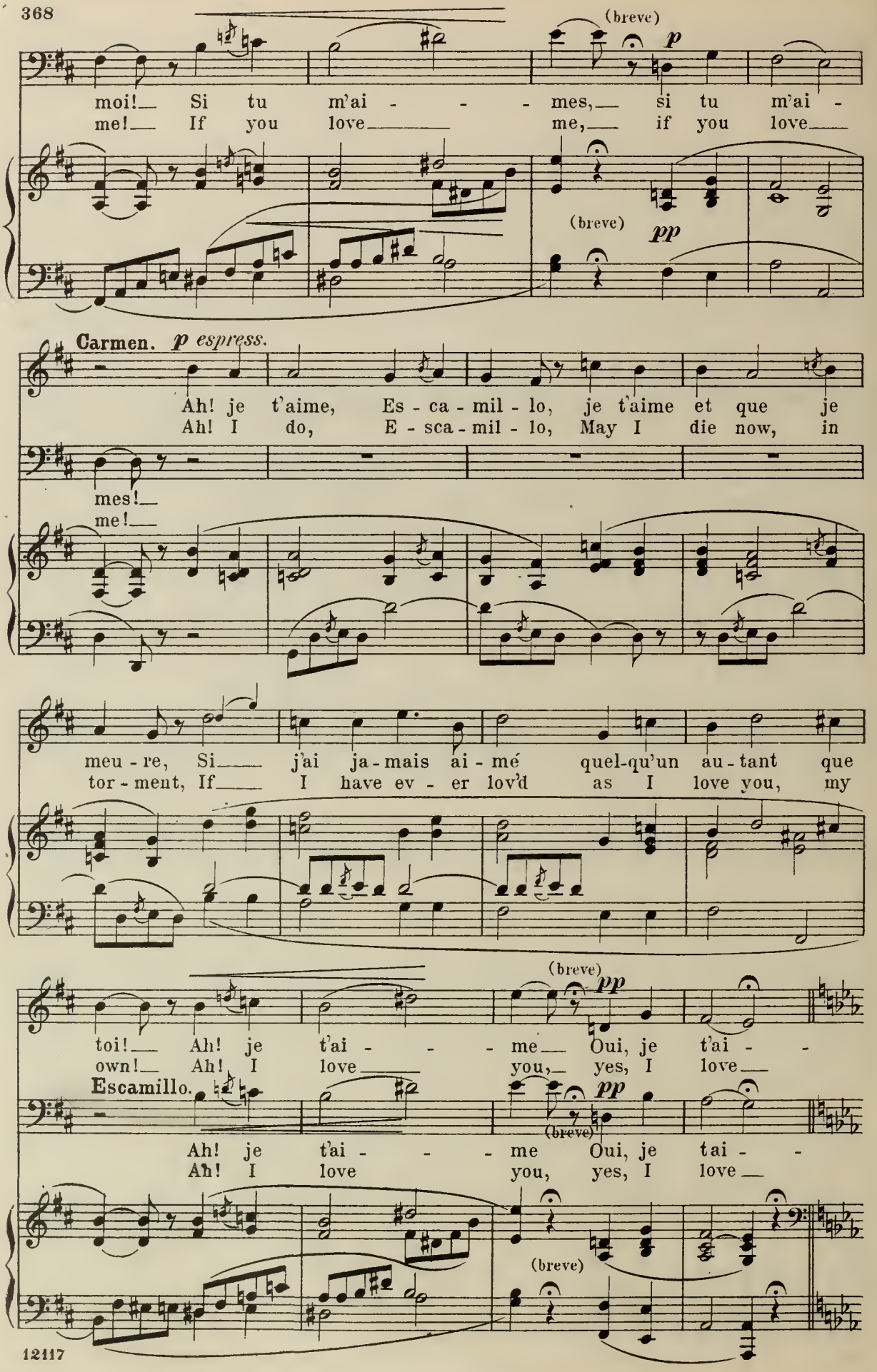
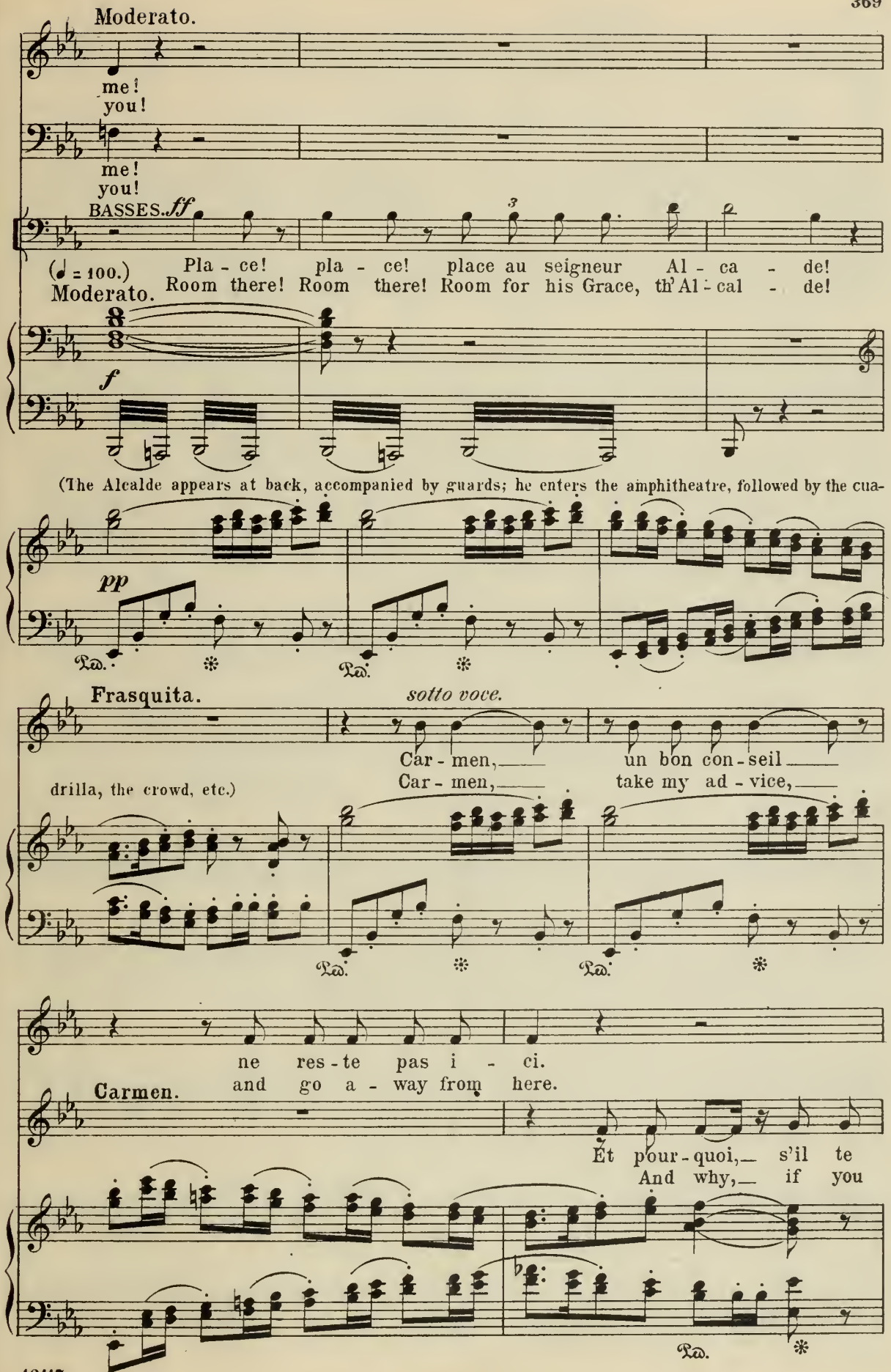
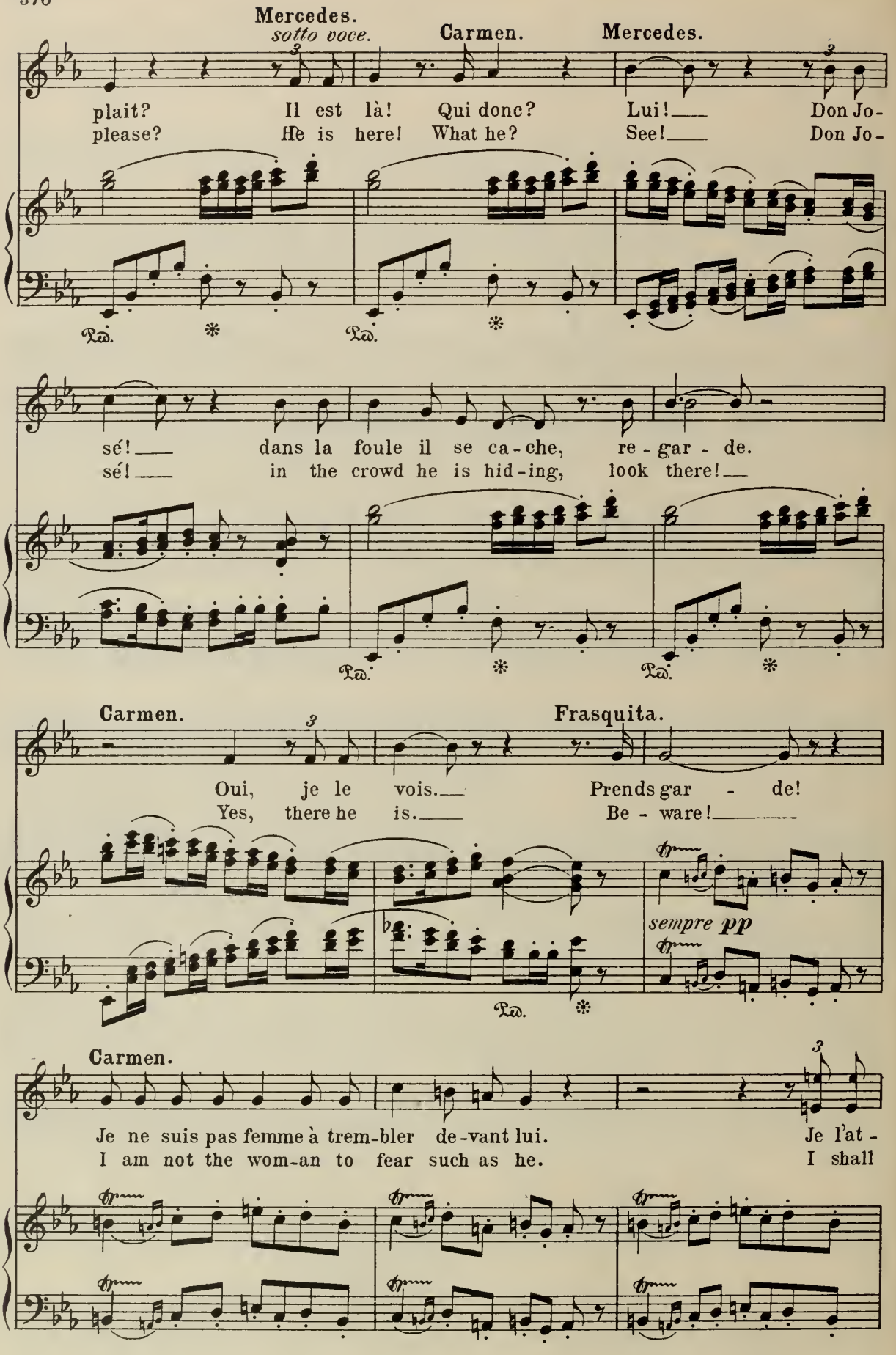
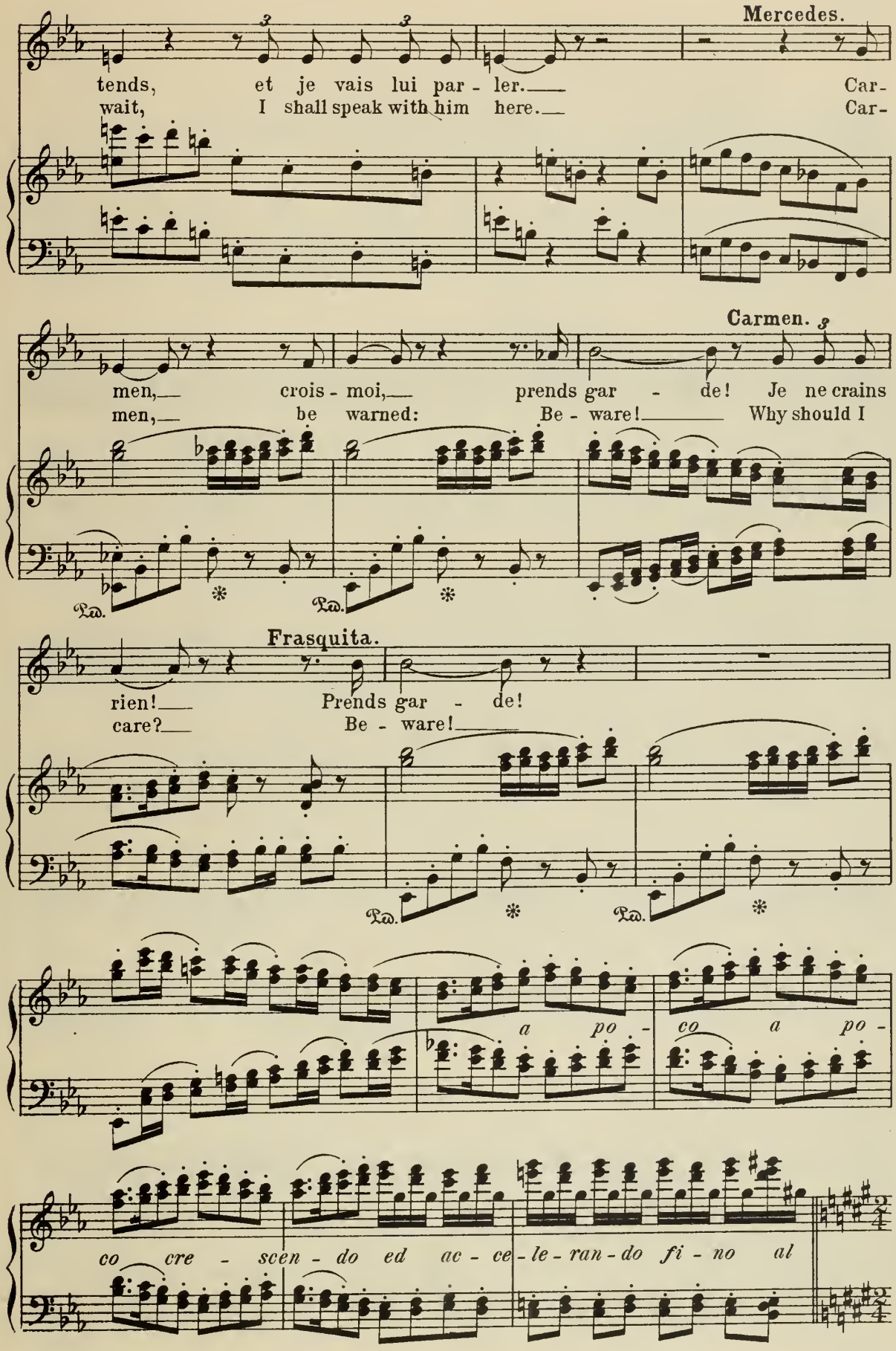


(Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.)


ff
Es-ca - mil - - - - lo!
E-sca - mil - - - - - lo!
ALL. ff
millo!
mil-lo!
Es-ca - mil - - - - lo!
E-sca - mil - - - - - lo!
f
ff
Es-ca - mil-lo! Es-ca - mil - - - - lo!
E-sca - mil-lo! E-sca - mil - - - - - lo!
ff
Es-ca - mil - - - - lo!
E-sca - mil - - - - - lo!
cresc.
f
Ped. * Ped. *
ben ritmato
ff
C'est l'E - spa - da, la fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade Who comes at
ff
C'est l'E - spa - da, la fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade Who comes at
ff
C'est l'E - spa - da, la fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade Who comes at
ff
ben ritmato
ff
Ped. *

vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
vient ter - mi - ner tout, Qui pa-raît à la fin du
last to end the show, When the game to the end is
dra - - me Et qui frap - pe le der-nier coup!
play'd, And de-liv - ers the fi - nal blow!
dra - - me Et qui frap - pe le der-nier coup!
play'd, And de-liv - ers the fi - nal blow!
dra - - me Et qui frap - pe le der-nier coup!
play'd, And de-liv - ers the fi - nal blow!

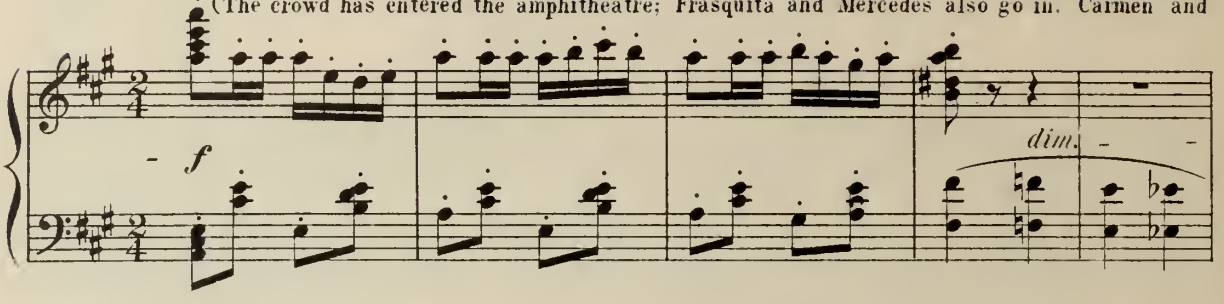
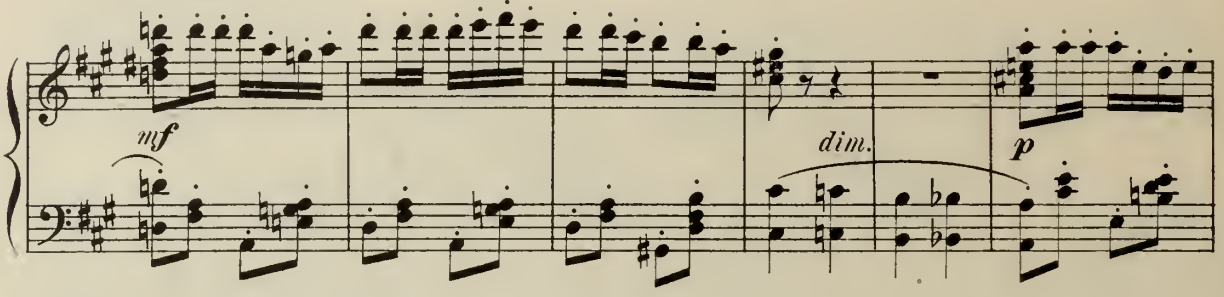
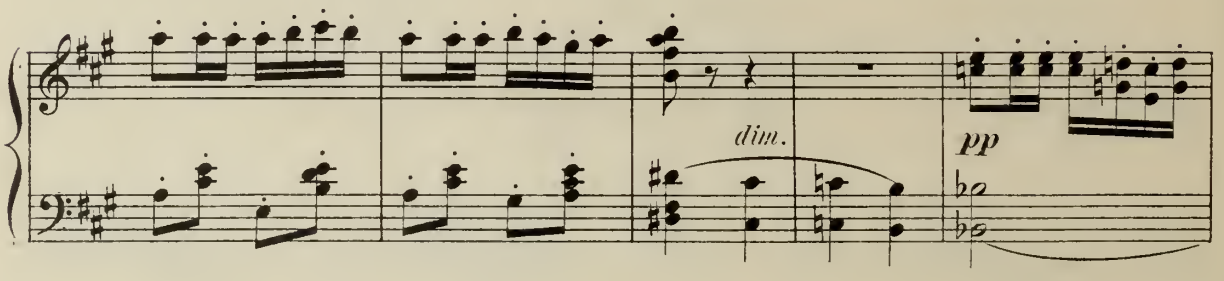
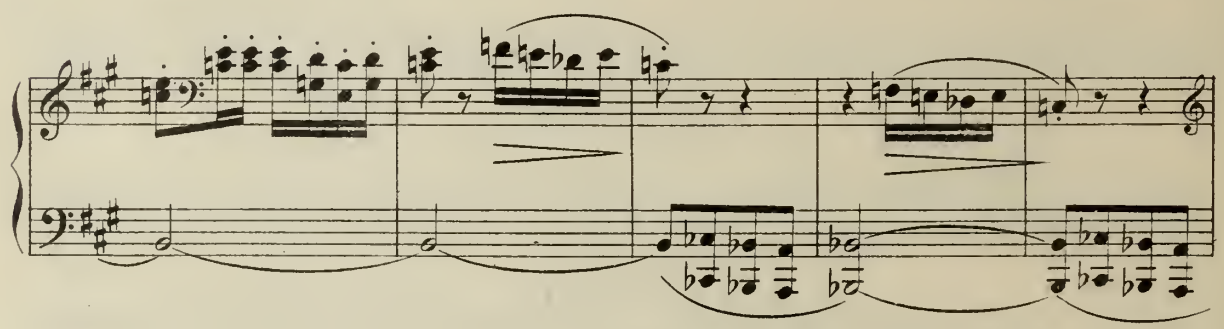
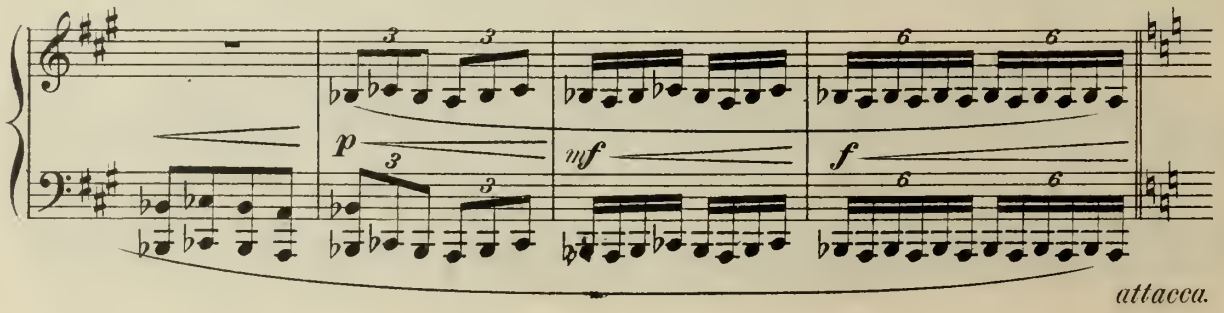

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!
3
3
ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri-lla, The cua - dri - lla
ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri-lla, The cua - dri - lla
ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri-lla, The cua - dri - lla
ff
ff

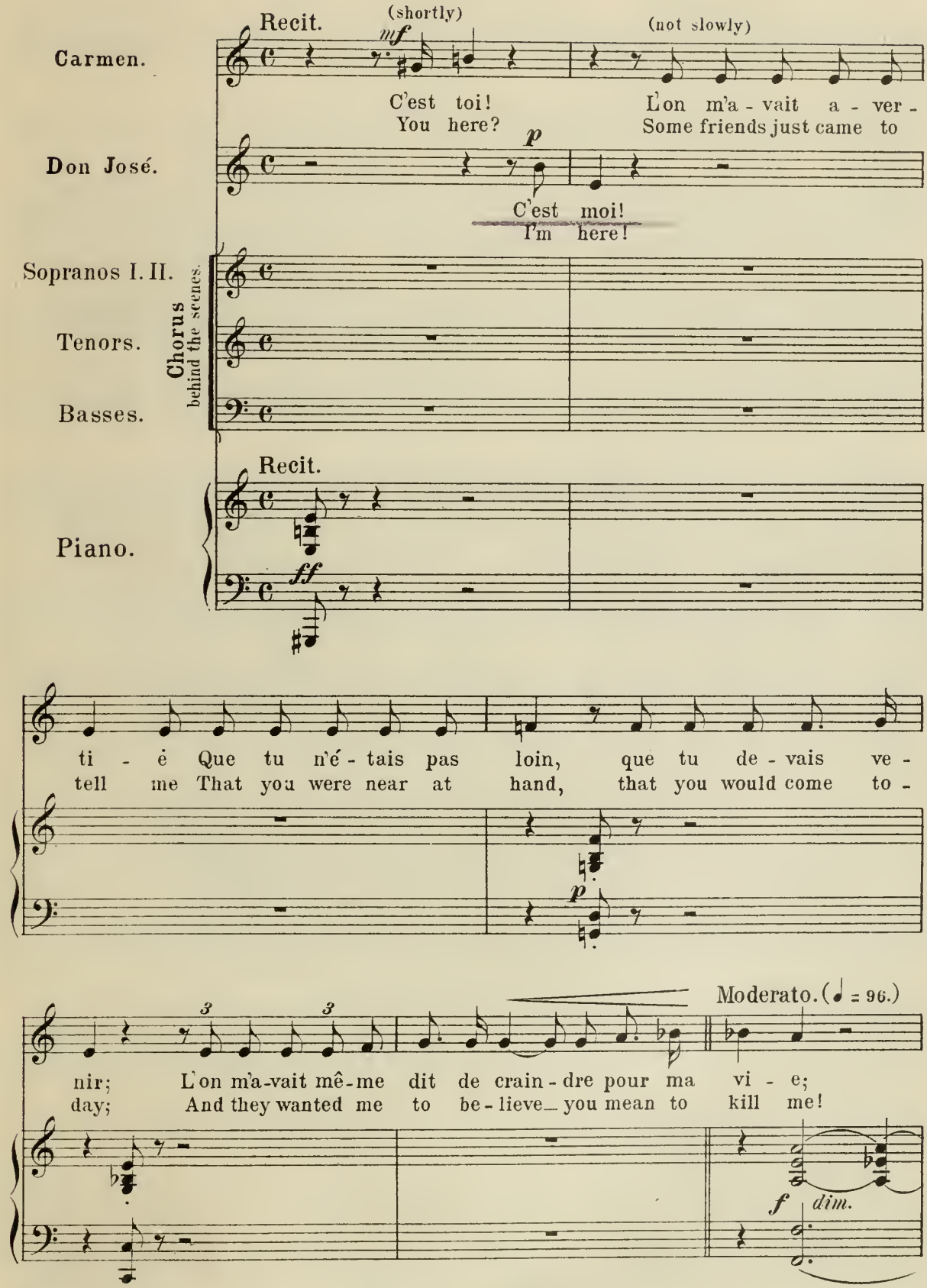
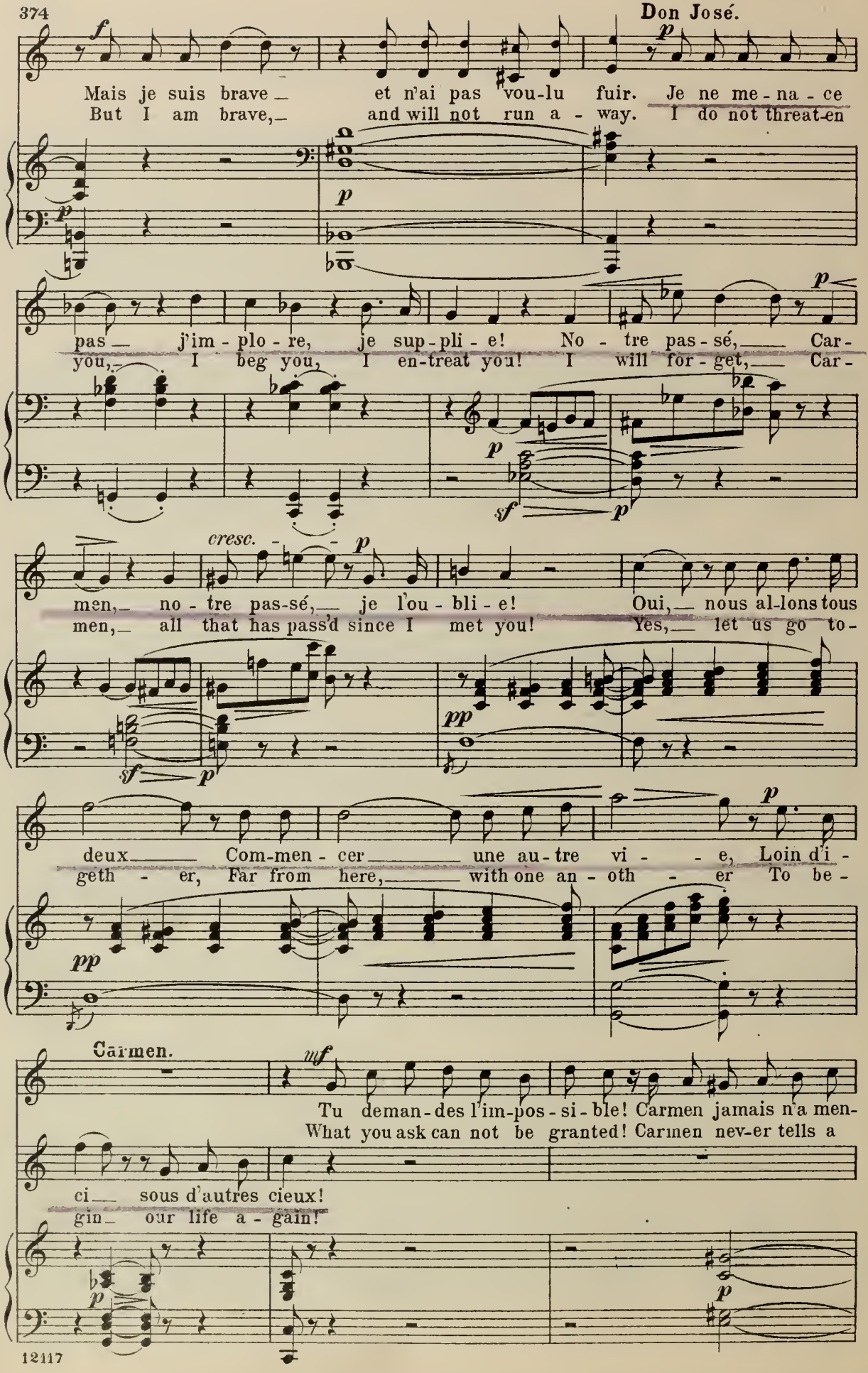
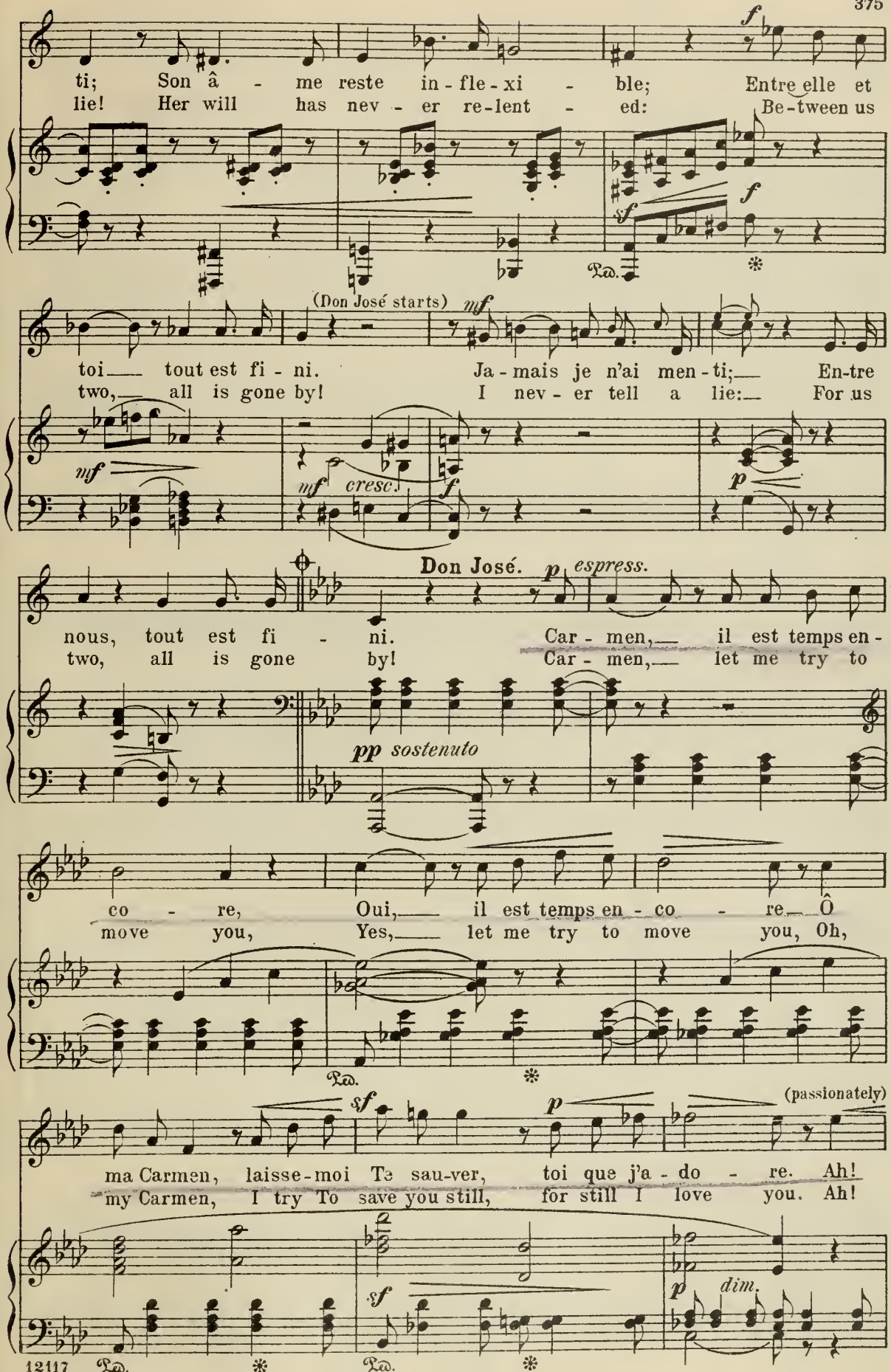

des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En l'air, en
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats up! hats
I.
des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En l'air, en
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats up! hats
des To-ré-ros! Sur les lan-ces, le so-leil bril-le! En
of To-re-ros! On their lanc-es the sunshine glanc-es! Hats
l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here
ALL.
l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here
l'air, en l'air, en l'air to-ques et som-bre-ros! Les voi-ci! voi-
up! hats up! hur-rah for the men of Se-vil-la! Here they are! here
En l'air,
Hur-rah!


sempre ff
ci la qua-dril-le, La qua-dril - le des To - ré - ros! Vive Es-ca -
comes the cua-dri - lla, The cua-dri - lla of To - re - ros! Viva E-sca -
ci la qua-dril-le, La qua-dril - le des To - ré - ros!
comes the cua-dri - lla, The cua-dri - lla of To - re - ros!
ci la qua-dril-le, La qua-dril - le des To - ré - ros!
comes the cua-dri - lla, The cua-dri - lla of To - re - ros!
tr
p
fff
mil - - - - - - - lo! Ah!
mil - - - - - - - lo! Ah!
fff
Ah!
Ah!
sempre ff
fff
Vive Es-ca - mil - lo! Ah!
Viva E - sca - mil - lo! Ah!
sempre ff
fff
Vive Es - ca - mil - - - - lo! Ah!
Viva E - sca - mil - - - - lo! Ah!
cresc. - - - - molto - - ff

Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!
Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!
Vive Es-ca - mil - lo! Bra - vo!
Viva E-sca - mil - lo! Bra - vo!
Bra - vo! Vi - va! bra - vo! bra - - -
Bra - vo! Vi - va! bra - vo! bra - - -
Bra - vo! Vi - va! bra - vo! bra - - -
Bra - vo! Vi - va! bra - vo! bra - - -
Vi - va! bra - vo! bra - - -
Vi - va! bra - vo! bra - - -
Ped.

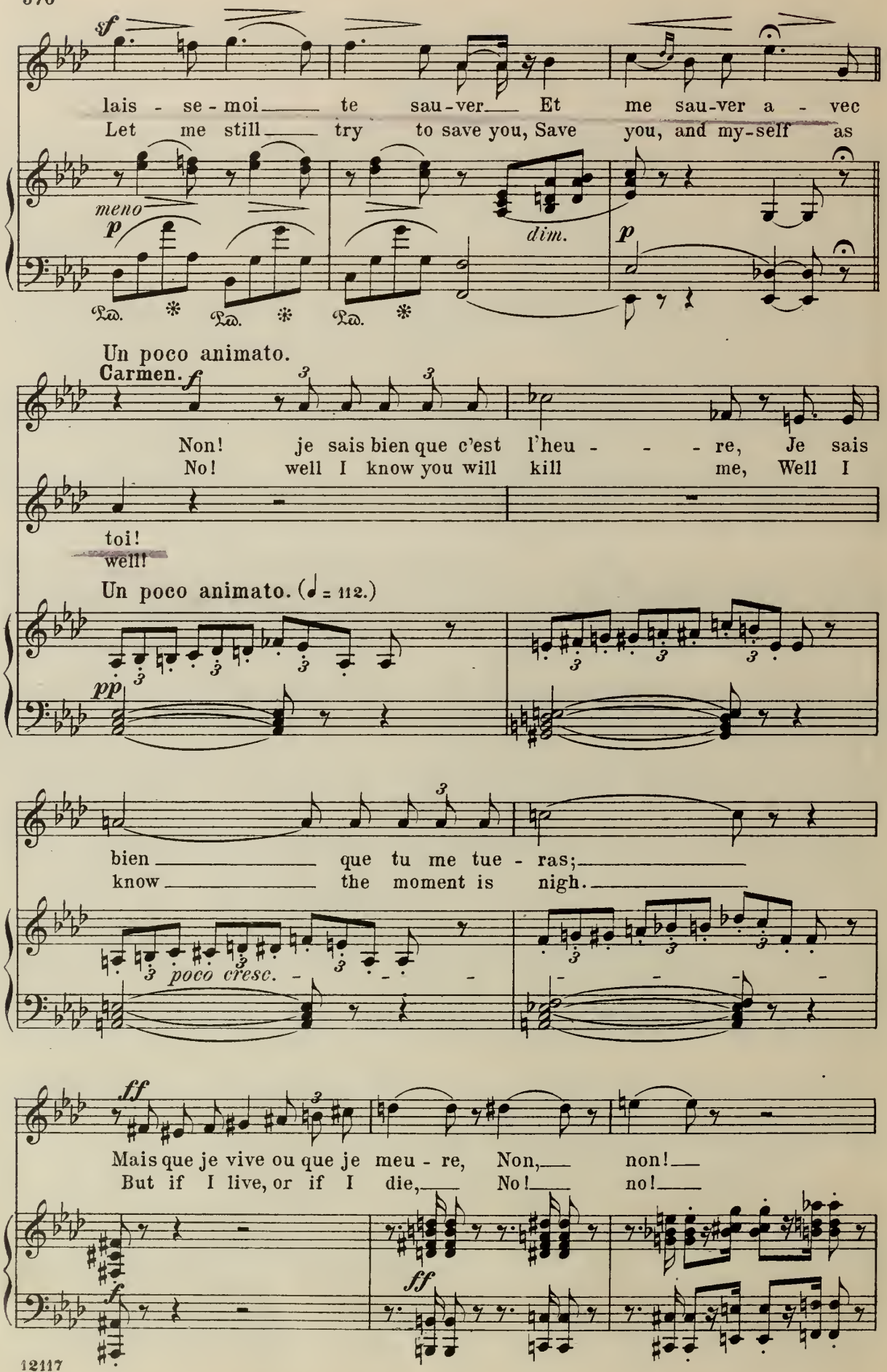
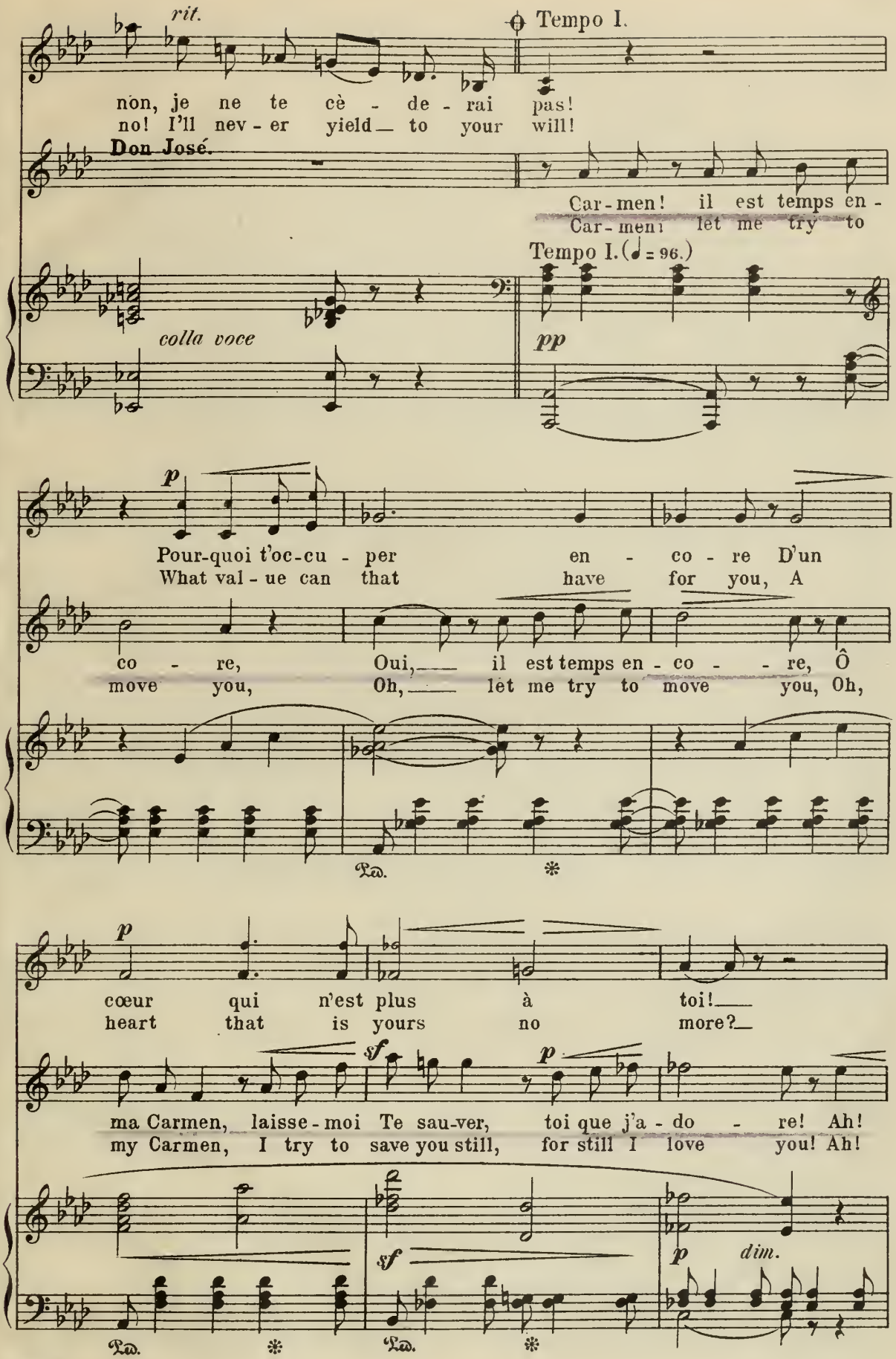

vo!
vo!
vo!
vo!
vo!
vo!
Escamillo (to Carmen.)
Andantino, quasi allegretto. (♩ = 104.)
p espress.
Si tu m'ai - mes, Car -
If you love me, Car -
dim.
p
men, si tu m'ai - mes, Car - men, tu pour -
men, if you love me, Car - men, Then in -
ras, tout à l'heu - re, Ê - tre fiè - re de
deed, at this mo - ment, you may be proud of

(breve)
p
moi! Si tu m'ai - - - mes, si tu m'ai -
me! If you love me, if you love
(breve)
pp
Carmen. p espress.
Ah! je t'aime, Es - ca - mil - lo, je t'aime et que je
Ah! I do, E - sca - mil - lo, May I die now, in
mes!
me!
meu - re, Si j'ai ja - mais ai - mé quel-qu'un au - tant que
tor - ment, If I have ev - er lov'd as I love you, my
(breve)
pp
toi! Ah! je t'ai - - - me Oui, je t'ai - -
own! Ah! I love you, yes, I love
Escamillo.
pp
(breve)
Ah! je t'ai - - - me Oui, je tai - -
Ah! I love you, yes, I love
(breve)

Moderato.
me!
you!
me!
you!
BASSES. ff
(♩ = 100.) Pla - ce! pla - ce! place au seigneur Al - ca - de!
Moderato. Room there! Room there! Room for his Grace, th' Al - cal - de!
f
(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cua-
pp
Frasquita.
sotto voce.
Car - men, un bon con - seil
drilla, the crowd, etc.)
Car - men, take my ad - vice,
ne res - te pas i - ci.
and go a - way from here.
Carmen.
Et pour - quoi, s'il te
And why, if you

Mercedes.
sotto voce.
Carmen.
Mercedes.
plait? Il est là! Qui donc? Lui! Don Jo-
please? He is here! What he? See! Don Jo-
sé! dans la foule il se ca-che, re-gar-de.
sé! in the crowd he is hid-ing, look there!
Carmen.
Frasquita.
Oui, je le vois. Prends gar-de!
Yes, there he is. Be-ware!
sempre pp
Carmen.
Je ne suis pas femme à trem-bler de-vant lui. Je l'at-
I am not the wom-an to fear such as he. I shall

Mercedes.
tends, et je vais lui par - ler. Car-
wait, I shall speak with him here. Car-
Carmen.
men, crois - moi, prends gar - de! Je ne crains
men, be warned: Be - ware! Why should I
Ped. Ped.
Frasquita.
rien! Prends gar - de!
care? Be - ware!
Ped. Ped.
a po - co a po -
co cre - scen - do ed ac - ce - le - ran - do fi - no al

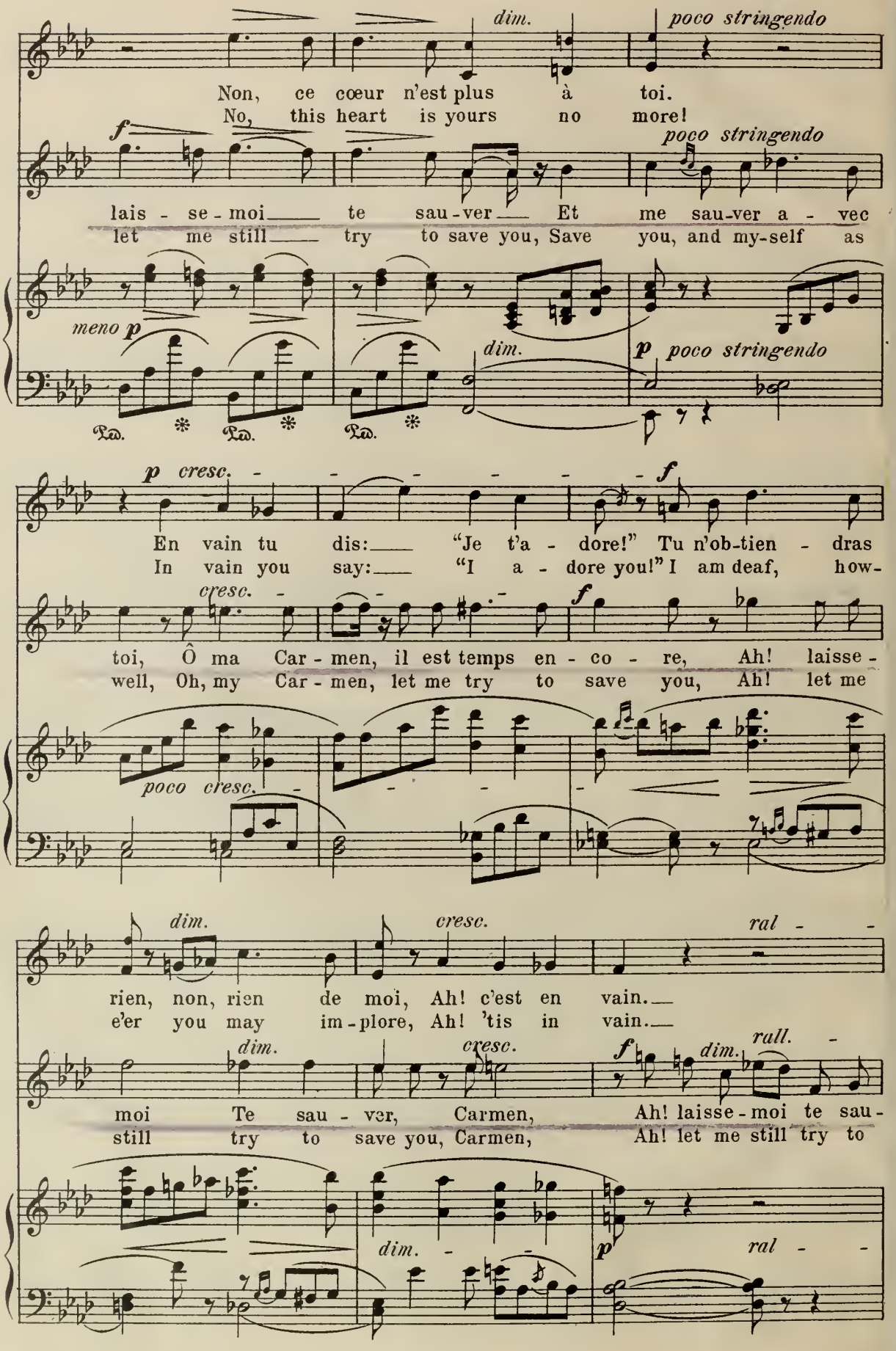
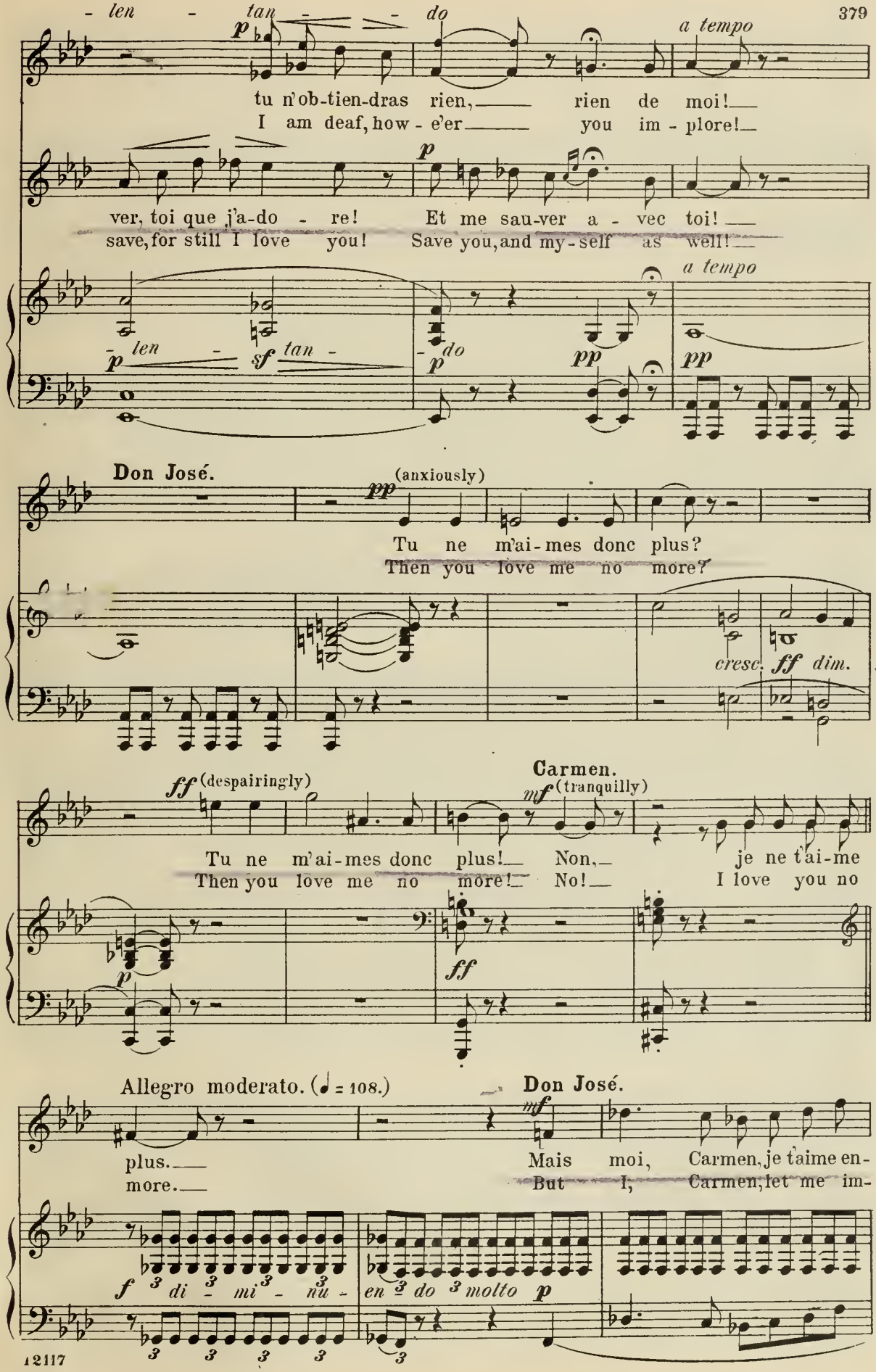
Tempo I. Allegro. (♩ = 116.)

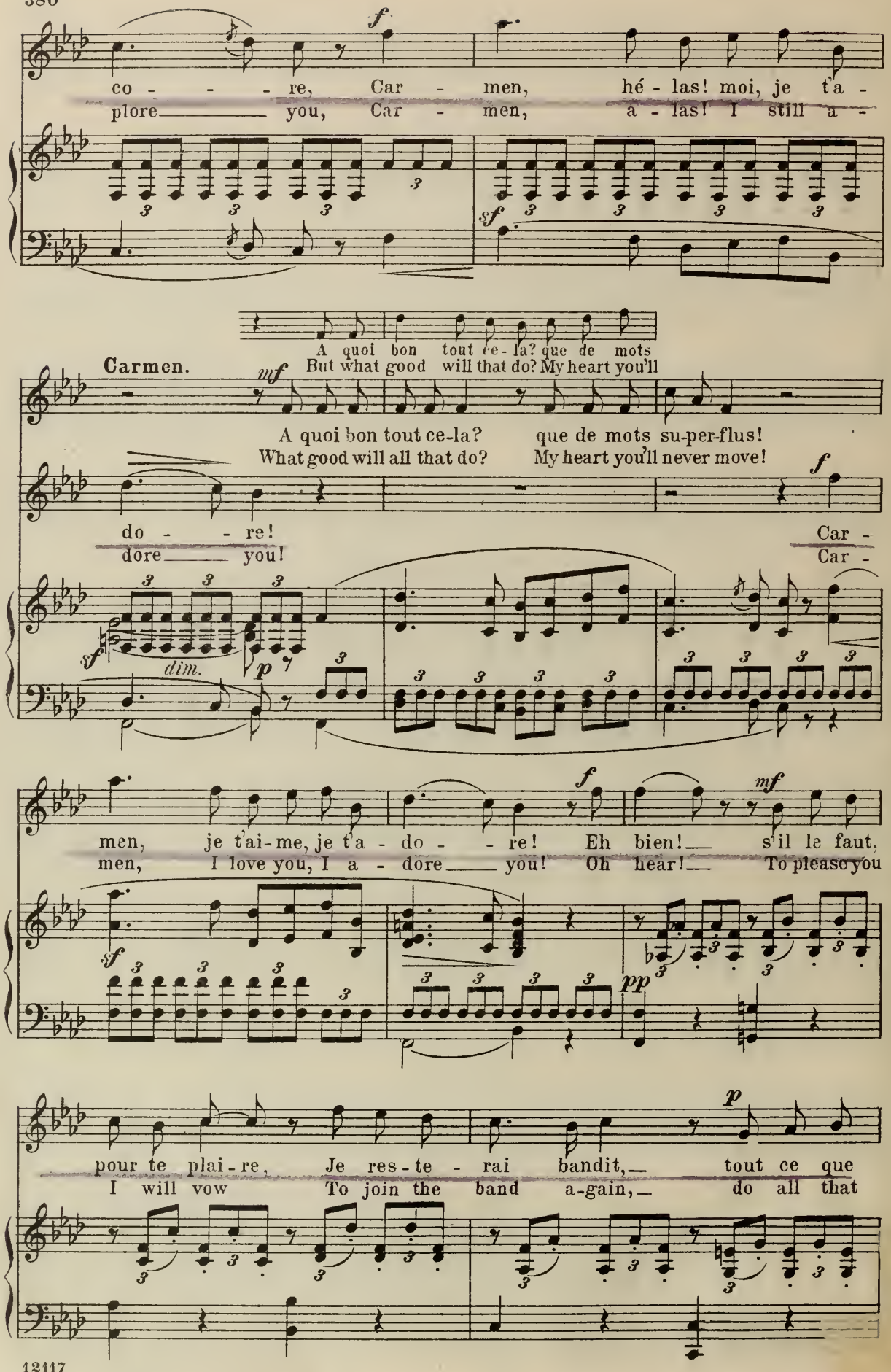
(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and

Don José are left alone.)



№ 27. Duet and final Chorus.

Don José.
Mais je suis brave — et n'ai pas vou-lu fuir. Je ne me-na-ce
But I am brave, — and will not run a-way. I do not threat-en
pas — j'im-plo-re, je sup-pli-e! No-tre pas-sé, — Car-
you, — I beg you, I en-treat you! I will for-get, — Car-
cresc.
men, — no-tre pas-sé, — je l'ou-bli-e! Oui, — nous al-lons tous
men, — all that has pass'd since I met you! Yes, — let us go to-
deux — Com-men-cer — une au-tre vi-e, Loin d'i-
geth-er, Far from here, — with one an-oth-er To be-
Carmen.
Tu deman-des l'im-pos-si-ble! Carmen jamais n'a men-
What you ask can not be granted! Carmen nev-er tells a
ci — sous d'autres cieux!
gin — our life a-gain!

12117

Music from the sign ⊕ to ⊕ on p. 377 may be skipped.


sf
lais - se - moi te sau-ver Et me sau-ver a - vec
Let me still try to save you, Save you, and my-self as
meno
p
dim.
p
Un poco animato.
Carmen.
f
Non! je sais bien que c'est l'heu - - - re, Je sais
No! well I know you will kill me, Well I
toi!
well!
Un poco animato. (♩ = 112.)
pp
bien que tu me tue - ras;
know the moment is nigh.
poco cresc.
ff
Mais que je vive ou que je meu - re, Non, non!
But if I live, or if I die, No! no!
f
ff

rit.
Tempo I.
non, je ne te cè - de - rai pas!
no! I'll nev - er yield to your will!
Don José.
Car - men! il est temps en -
Car - men! let me try to
Tempo I. (♩ = 96.)
colla voce
pp
p
Pour-quoi t'oc-cu - per en - co - re D'un
What val - ue can that have for you, A
co - re, Oui, il est temps en - co - re, Ô
move you, Oh, let me try to move you, Oh,
Ped. *
p
cœur qui n'est plus à toi!
heart that is yours no more?
sf
p
ma Carmen, laisse - moi Te sau-ver, toi que j'a - do - re! Ah!
my Carmen, I try to save you still, for still I love you! Ah!
sf
p
dim.
Ped. * Ped. *


dim.
poco stringendo
Non, ce cœur n'est plus à toi.
No, this heart is yours no more!
f
poco stringendo
lais - se - moi te sau - ver Et me sau - ver a - vec
let me still try to save you, Save you, and my-self as
meno p
dim.
p poco stringendo
Ped. * Ped. * Ped. *
p cresc.
f
En vain tu dis: "Je t'a - dore!" Tu n'ob-tien - dras
In vain you say: "I a - dore you!" I am deaf, how-
cresc.
f
toi, Ô ma Car - men, il est temps en - co - re, Ah! laisse -
well, Oh, my Car - men, let me try to save you, Ah! let me
poco cresc.
dim.
cresc.
ral - -
rien, non, rien de moi, Ah! c'est en vain.
e'er you may im - plore, Ah! 'tis in vain.
dim.
cresc.
f
dim.
rall.
moi Te sau - ver, Carmen, Ah! laisse - moi te sau -
still try to save you, Carmen, Ah! let me still try to
dim.
p
ral - -

- len - tan - - do
a tempo
tu n'ob-tien-dras rien, rien de moi!
I am deaf, how - e'er you im - plore!
ver, toi que j'a-do - re! Et me sau-ver a - vec toi!
save, for still I love you! Save you, and my-self as well!
- len - tan - - do
Don José.
(anxiously)
Tu ne m'ai-mes donc plus?
Then you love me no more?
cresc. ff dim.
Carmen.
(despairingly)
(tranquilly)
Tu ne m'ai-mes donc plus! Non, je ne t'ai-me
Then you love me no more! No! I love you no
Allegro moderato. (♩ = 108.)
Don José.
plus.
more.
Mais moi, Carmen, je t'aime en-
But I, Carmen, let me im-
di - mi - nu - en - do molto


co - - - re, Car - men, hé - las! moi, je t'a -
plore you, Car - men, a - las! I still a -
A quoi bon tout ce-la? que de mots
But what good will that do? My heart you'll
Carmen.
A quoi bon tout ce-la? que de mots su-per-flus!
What good will all that do? My heart you'll never move!
do - - re!
dore you!
Car -
Car -
men, je t'ai-me, je t'a - do - - re! Eh bien! s'il le faut,
men, I love you, I a - dore you! Oh hear! To please you
pour te plai-re, Je res-te - rai bandit, tout ce que
I will vow To join the band a-gain, do all that

tu vou - dras Tout! tu m'en - tends, tout, tu m'en -
you de - sire: All! do you hear? all! do you

tends, tout! Mais ne me quit-te pas, Ô
hear? all! But ah! then love me still, Car -

ma Car - men, Ah! sou-viens-toi, sou-viens-toi
men, my love! Ah! but re - call, re - call that

du pas - sé! Nous nous aimions, na - guè - re!
time a - gain! We lov'd so fond - ly then!

(with desperation)

Ah! ne me quit - te pas, Car - men, ah! ne me quit - te
Do not for - sake me now, Car - men, do not for - sake me

Carmen.

ff

pas! Ja-mais Car - men ne cè-de - ra!
now! Ne'er will Car - men weakly com - ply!

ff

ff

Ped. * Ped. * Ped. *

Li - bre elle est née et li - bre el-le mour - -
Free she was born, and free will she

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José keeps his eyes fixed on her. — At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.)

Allegro giocoso.

ra!
die!

SOPRANOS.

ff

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble san-glant,
Vi - va! vi - va! Glo - ri - ous scene! Ah! Vi - va! On the red a - re - na

TENORS.

ff

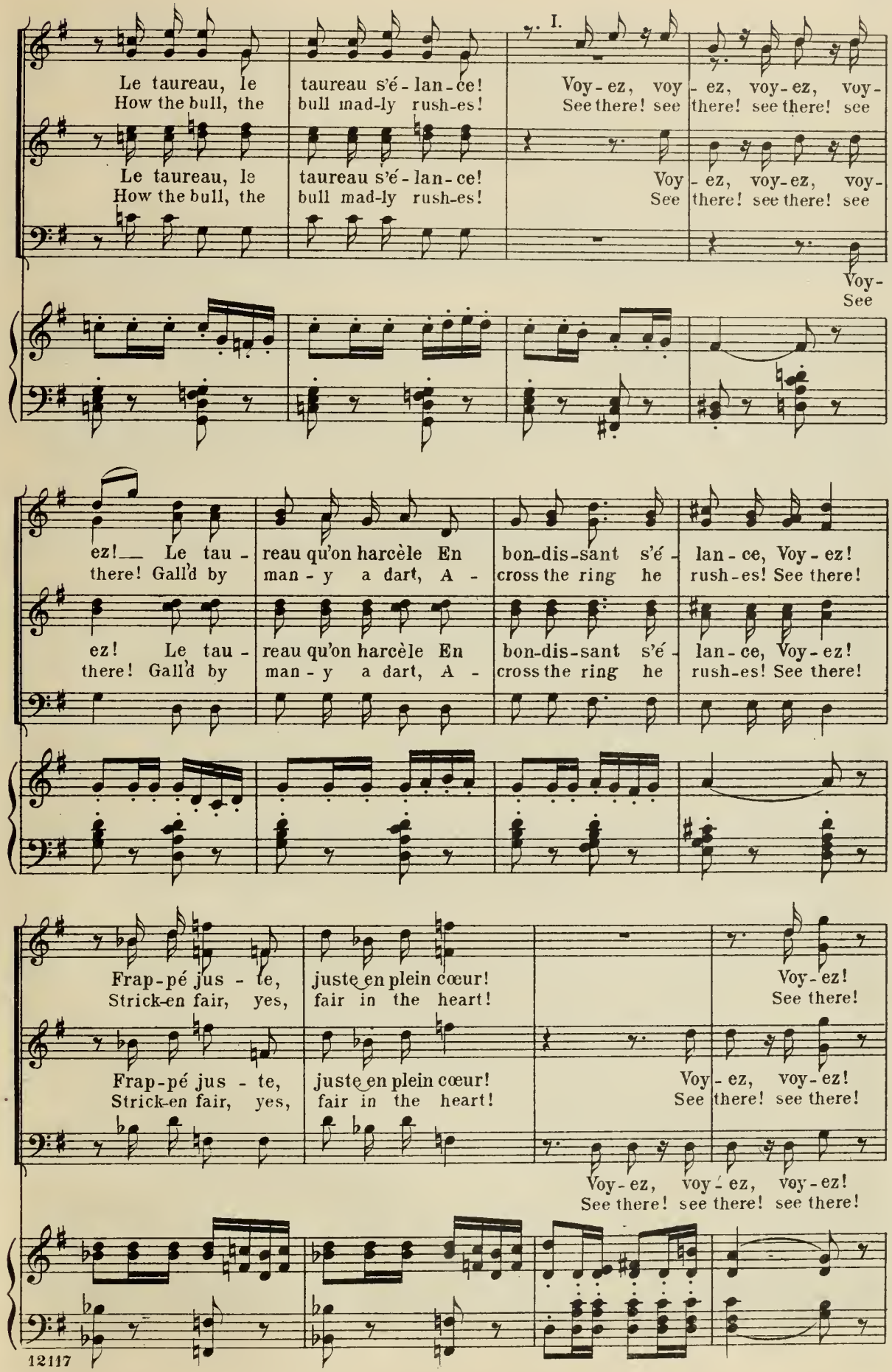
Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble san-glant,
Vi - va! vi - va! Glo - ri - ous scene! Ah! Vi - va! On the red a - re - na

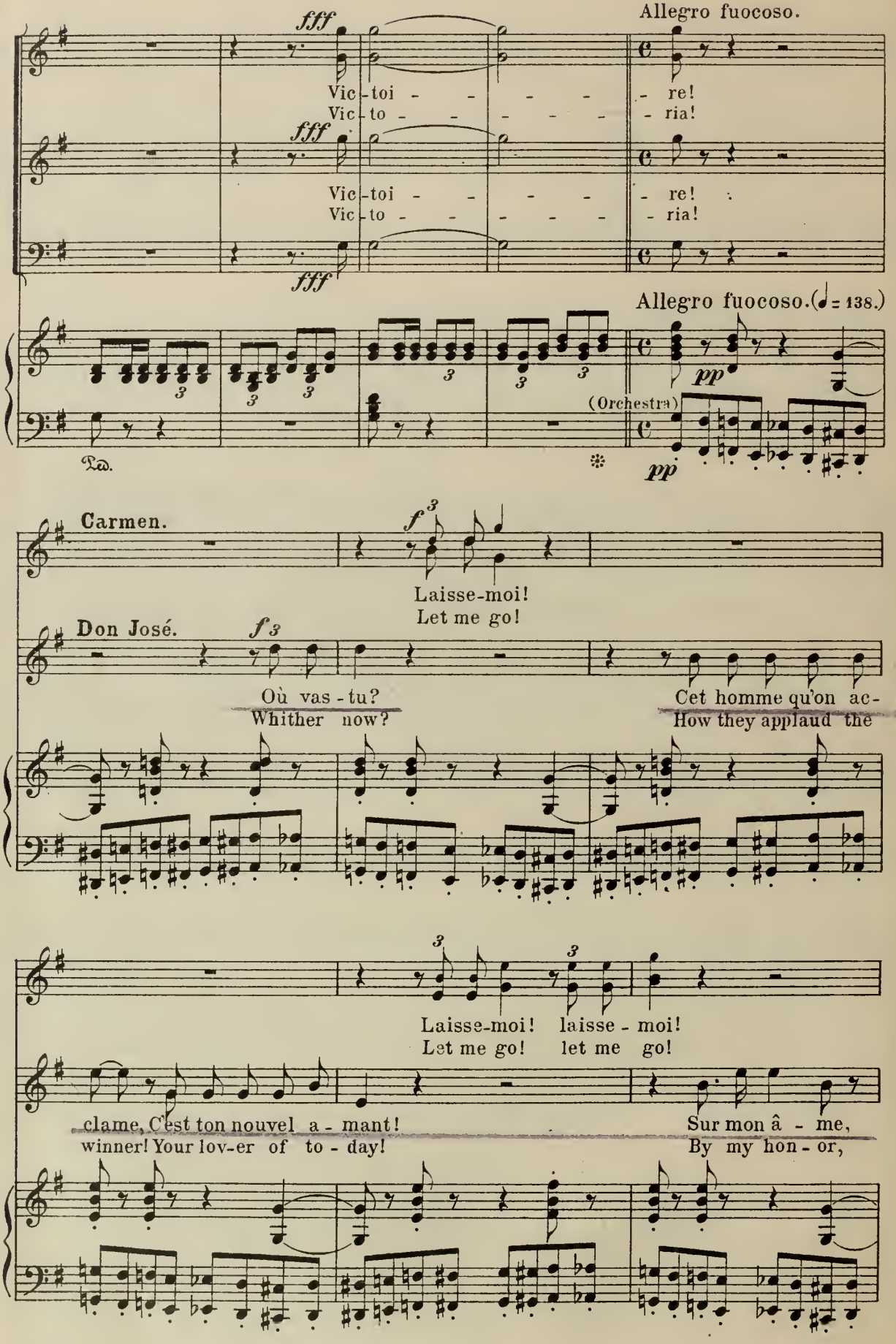
BASSES.

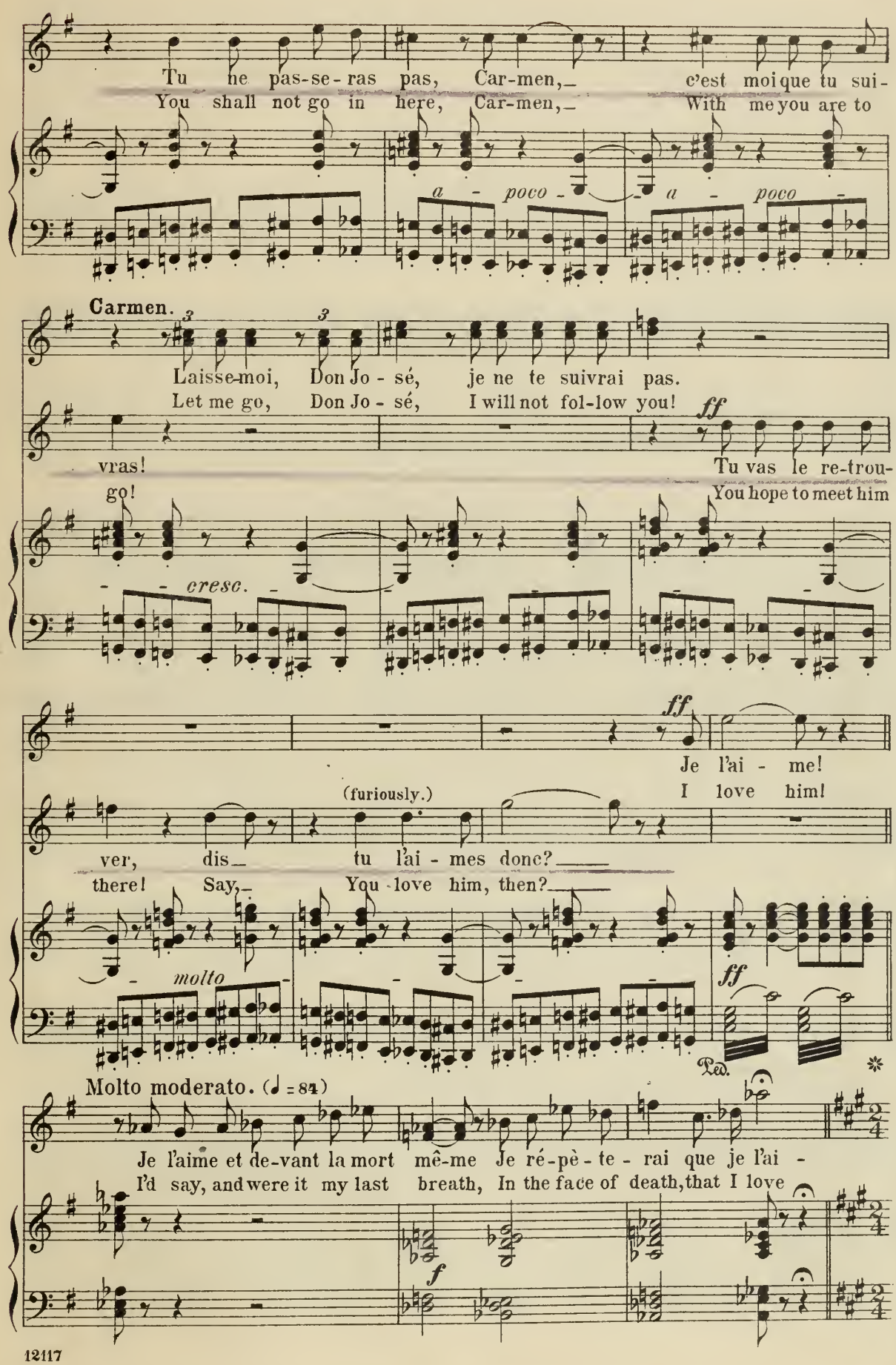
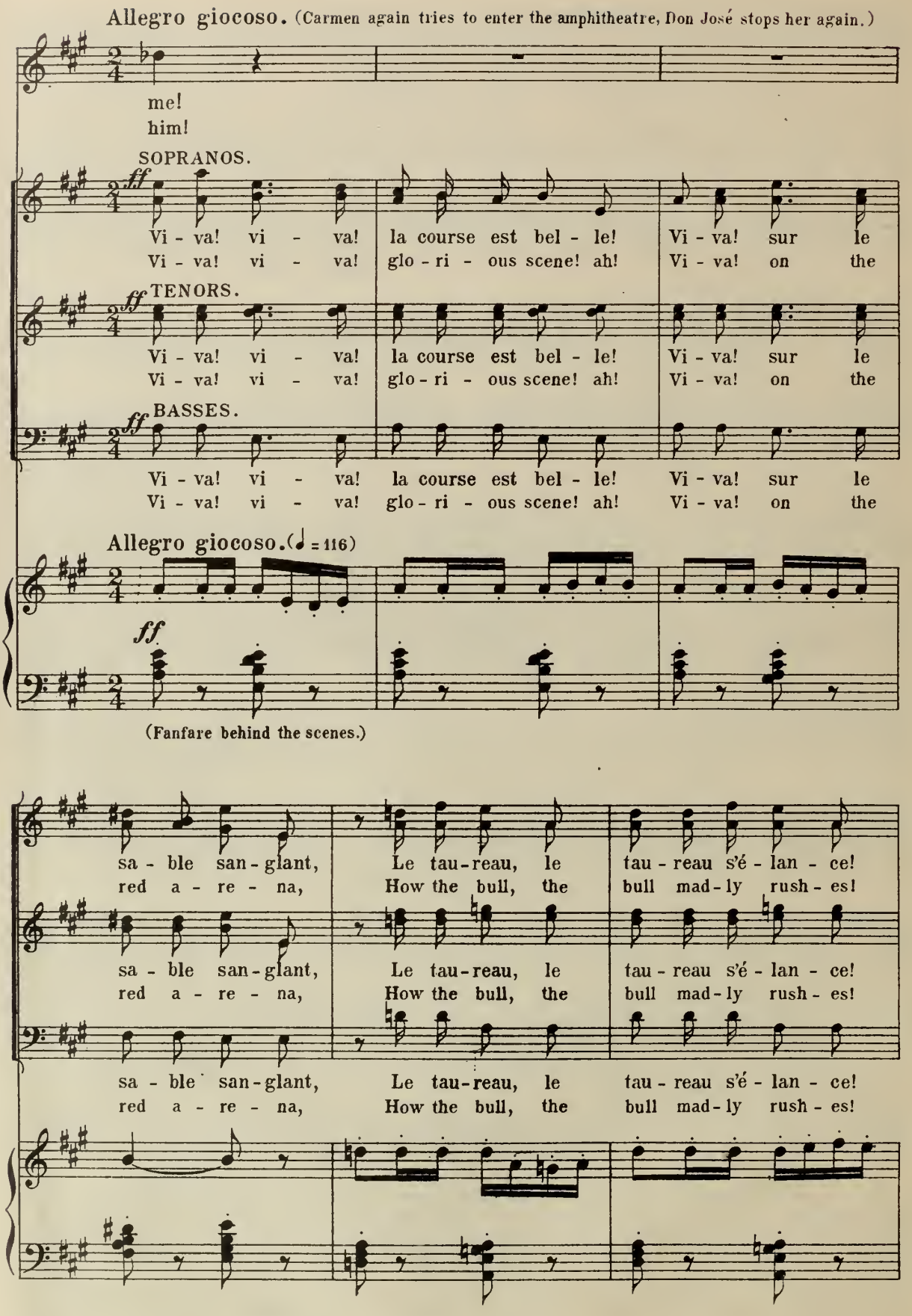
ff

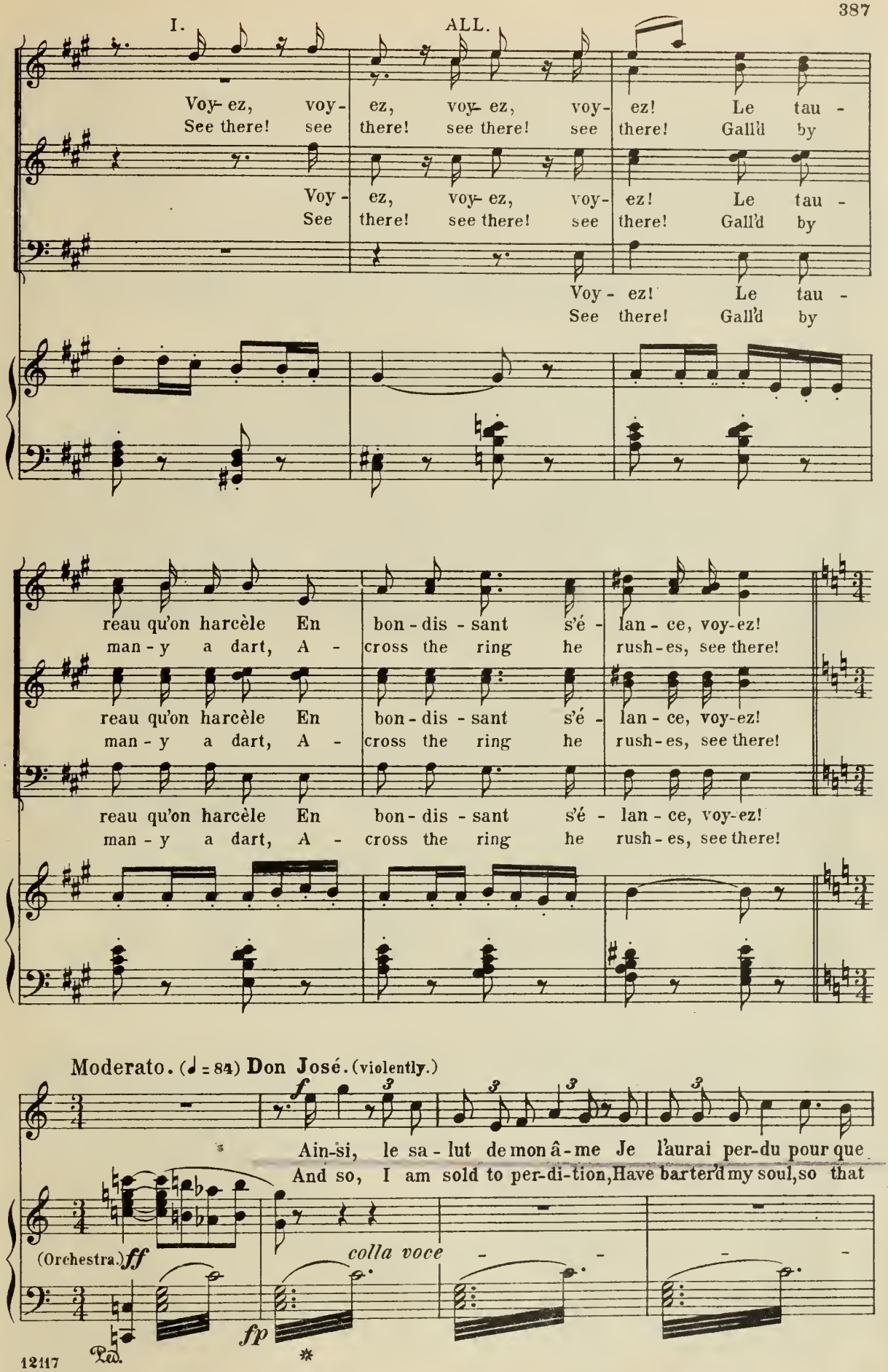
Allegro giocoso. (♩ = 116.)

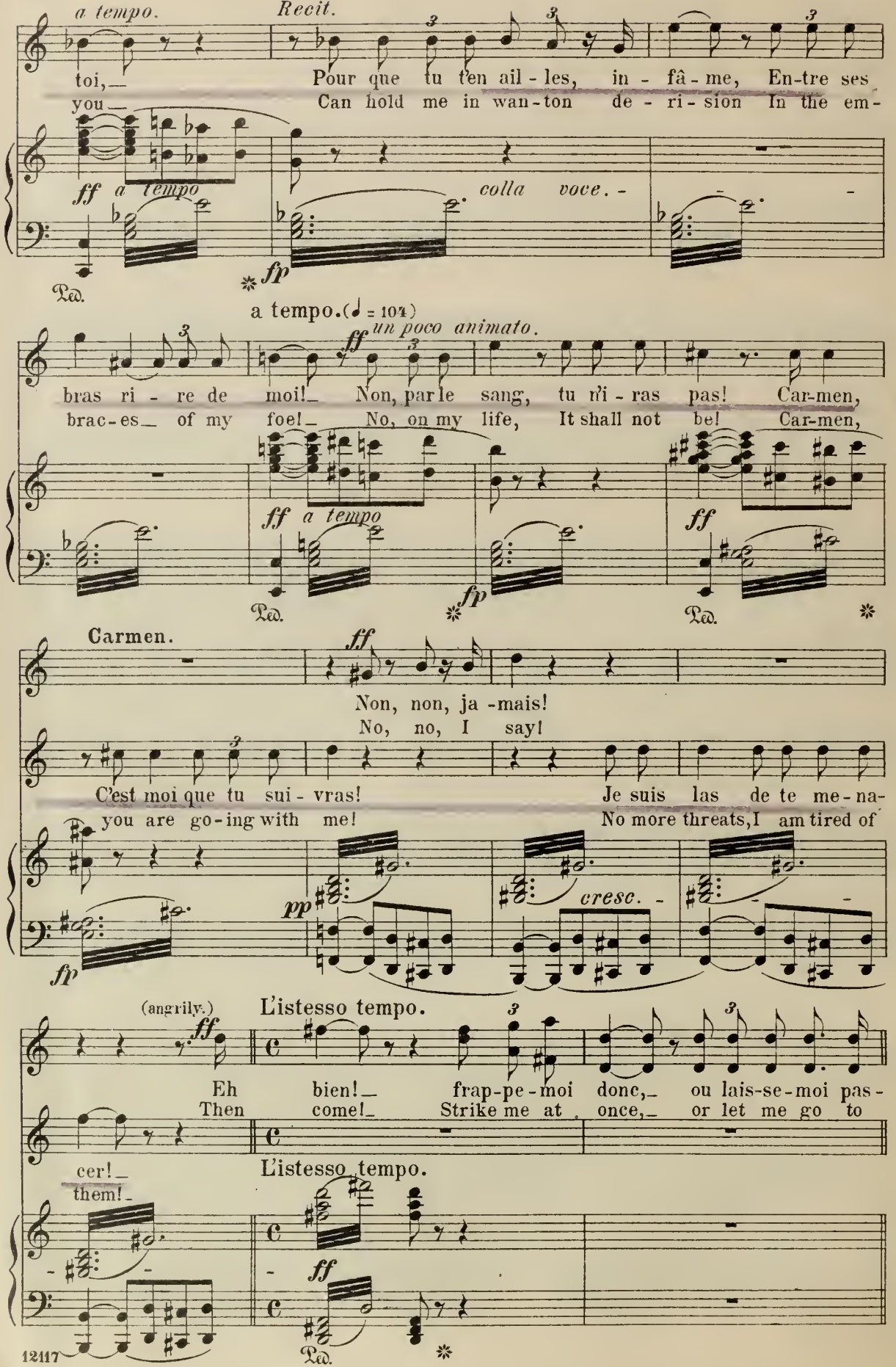
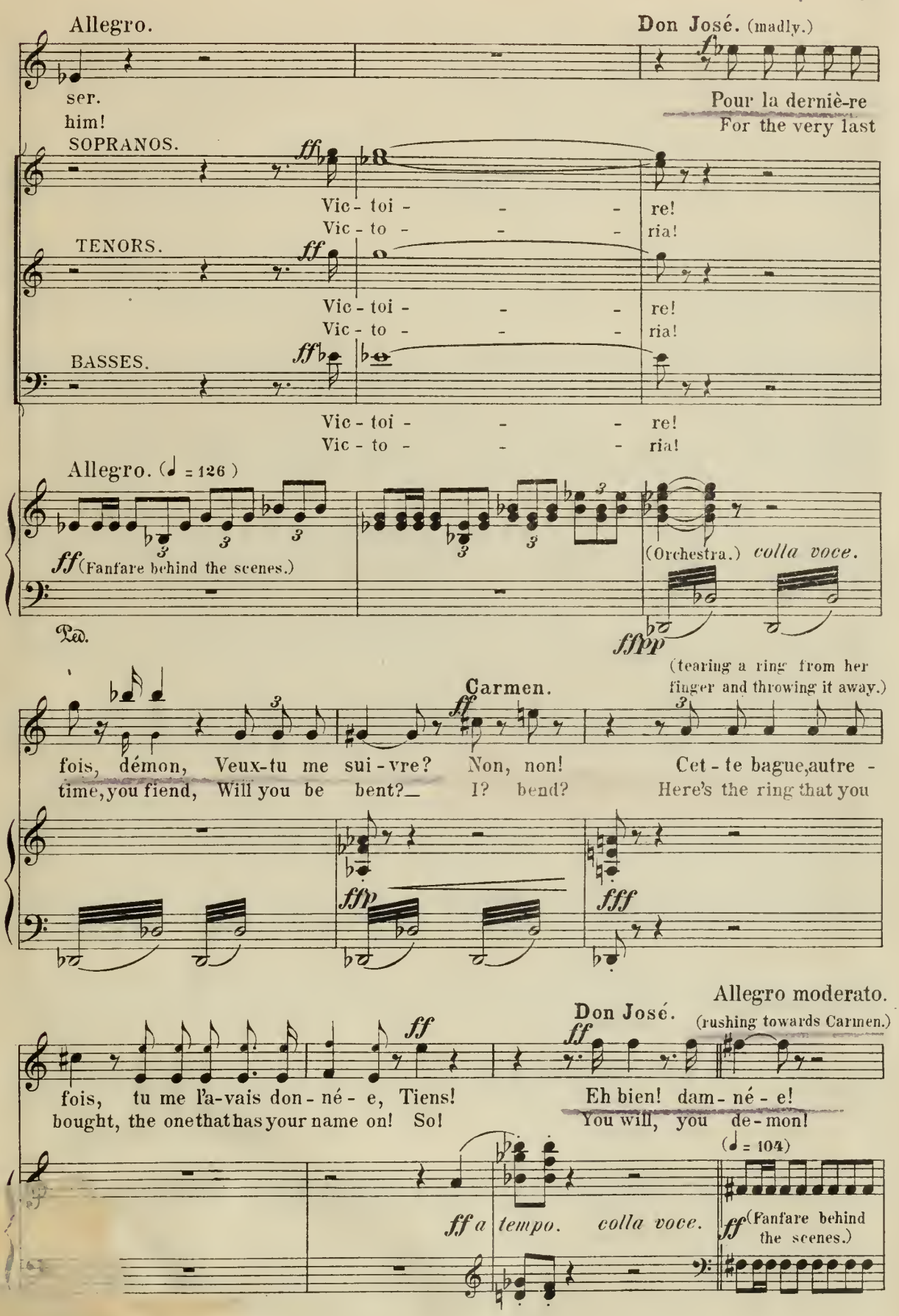
ff (Fanfare behind the scenes.)


I.
Le taureau, le taureau s'é-lan-ce! Voy-ez, voy-ez, voy-ez, voy-
How the bull, the bull mad-ly rush-es! See there! see there! see there! see
Le taureau, le taureau s'é-lan-ce! Voy-ez, voy-ez, voy-
How the bull, the bull mad-ly rush-es! See there! see there! see
Voy-
See
ez! Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voy-ez!
there! Gall'd by man-y a dart, A-cross the ring he rush-es! See there!
ez! Le tau-reau qu'on harcèle En bon-dis-sant s'é-lan-ce, Voy-ez!
there! Gall'd by man-y a dart, A-cross the ring he rush-es! See there!
Frap-pé jus-te, juste en plein cœur! Voy-ez!
Strick-en fair, yes, fair in the heart! See there!
Frap-pé jus-te, juste en plein cœur! Voy-ez, voy-ez!
Strick-en fair, yes, fair in the heart! See there! see there!
Voy-ez, voy-ez, voy-ez!
See there! see there! see there!

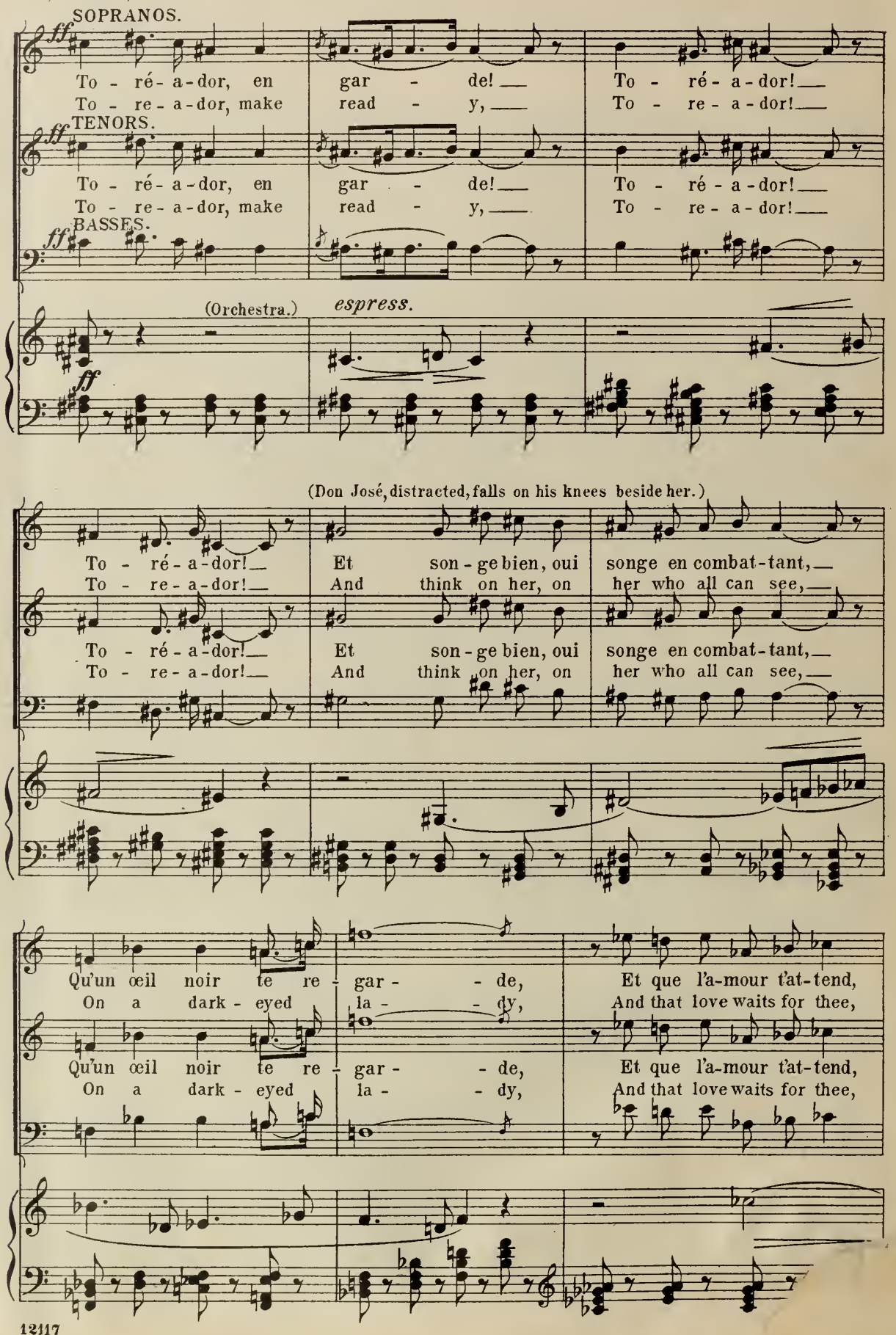

Allegro fuocoso.
fff
Vic - toi - - - - - re!
Vic - to - - - - - - ria!
fff
Vic - toi - - - - - re!
Vic - to - - - - - - ria!
fff
Allegro fuocoso. (♩ = 138.)
pp
(Orchestra)
pp
Ped.
Carmen.
f 3
Laisse-moi!
Let me go!
Don José.
f 3
Où vas - tu?
Whither now?
Cet homme qu'on ac-
How they applaud the
3
3
Laisse-moi! laisse - moi!
Let me go! let me go!
clame, C'est ton nouvel a - mant!
winner! Your lov-er of to - day!
Sur mon â - me,
By my hon - or,


Tu ne pas-se-ras pas, Car-men,— c'est moi que tu sui-
You shall not go in here, Car-men,— With me you are to
a - poco -
a - poco -
Carmen.
Laisse-moi, Don Jo - sé, je ne te suivrai pas.
Let me go, Don Jo - sé, I will not fol-low you!
ff
vras!
go!
Tu vas le re-trou-
You hope to meet him
- cresc. -
ff
Je l'ai - me!
I love him!
(furiously.)
ver, dis— tu l'ai - mes donc?—
there! Say,— You love him, then?—
- molto -
ff
Ped.
*
Molto moderato. (♩ = 84)
Je l'aime et de-vant la mort mê-me Je ré-pè-te - rai que je l'ai -
I'd say, and were it my last breath, In the face of death, that I love
f

Allegro giocoso. (Carmen again tries to enter the amphitheatre, Don José stops her again.)
me!
him!
SOPRANOS.
ff
Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the
TENORS.
ff
Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the
BASSES.
ff
Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the
Allegro giocoso. (♩ = 116)
ff
(Fanfare behind the scenes.)
sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!
sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!
sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!


I.
ALL.
Voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! see there! Gall'd by
Voy - ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! Gall'd by
Voy - ez! Le tau -
See there! Gall'd by
reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy-ez!
man - y a dart, A - cross the ring he rush - es, see there!
reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy-ez!
man - y a dart, A - cross the ring he rush - es, see there!
reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy-ez!
man - y a dart, A - cross the ring he rush - es, see there!
Moderato. (♩ = 84) Don José. (violently.)
Ain-si, le sa - lut de mon â - me Je l'aurai per-du pour que
And so, I am sold to per-di-tion, Have barter'd my soul, so that
(Orchestra.) ff
colla voce
fp
Ped.
*


a tempo.
Recit.
toi,—
you—
Pour que tu t'en ail - les, in - fâ - me, En-tre ses
Can hold me in wan-ton de - ri - sion In the em-
ff a tempo
colla voce. -
fp
Ped.
a tempo. (♩ = 104)
un poco animato.
ff
bras ri - re de moi!— Non, par le sang, tu n'i - ras pas! Car-men,
brac-es— of my foe!— No, on my life, It shall not be! Car-men,
ff a tempo
fp
ff
Carmen.
Non, non, ja -mais!
No, no, I say!
C'est moi que tu sui - vras!
you are go-ing with me!
Je suis las de te me-na-
No more threats, I am tired of
pp
cresc.
(angrily.)
L'istesso tempo.
Eh bien!— frap-pe-moi donc,— ou lais-se-moi pas-
Then come!— Strike me at once,— or let me go to
cer!—
them!—
L'istesso tempo.
12117

Allegro.
Don José. (madly.)
ser.
him!
Pour la dernière-re
For the very last
SOPRANOS.
Vic - toi - - - re!
Vic - to - - - ria!
TENORS.
Vic - toi - - - re!
Vic - to - - - ria!
BASSES.
Vic - toi - - - re!
Vic - to - - - ria!
Allegro. (♩ = 126)
ff (Fanfare behind the scenes.)
(Orchestra.) colla voce.
fffp
Ped.
(tearing a ring from her finger and throwing it away.)
Carmen.
fois, démon, Veux-tu me sui - vre? Non, non! Cet - te bague, autre -
time, you fiend, Will you be bent? I? bend? Here's the ring that you
ffp
fff
Allegro moderato.
Don José.
(rushing towards Carmen.)
fois, tu me l'a-vais don - né - e, Tiens!
bought, the one that has your name on! So!
Eh bien! dam - né - e!
You will, you de - mon!
(♩ = 104)
ff a tempo. colla voce.
ff (Fanfare behind the scenes.)

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies.)



(The crowd reënters the stage.)

Andante moderato.

To-ré-a-dor, l'a-mour t'at-tend!
To-re-a-dor, love waits for thee!
To-ré-a-dor, l'a-mour t'at-tend!
To-re-a-dor, love waits for thee!

Andante moderato. (♩=76)

ff

Don José.

f

Vous pou-vez m'ar-rê-ter. C'est moi qui l'ai tu-
Do with me what you will, 'Twas I who struck her

fp ff fp

f cresc. ff

é-e! Ah! Car-men! ma Car-men a-do-
down, Ah, Car-men, my Car-men! thou art

cresc. f

(Curtain.)

ré-e!
gone!

f p f p ff

Ped.

End of the Opera.

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